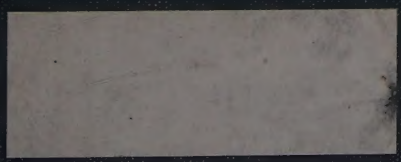
JUNIOR ENGLISH

BUHLIG

BOOK TWO



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JUNIOR ENGLISH

BOOK II

PROJECTS IN WORK AND PLAY

BY

ROSE BUHLIG

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CHICAGO

Library
State Normal School
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PREFACE

JUNIOR ENGLISH is a three-book series for seventh, eighth, and ninth grades. Although best results will be obtained through using the three books in succession, each book of the series is so planned that it may be used separately.

The general aims of the series are these:

1. Simplicity. — An effort has been made to have explanations and assignments so simple and clear that not much additional explanation, if any, need be made by the teacher.

2. Interest. — Boys and girls of the seventh, eighth, and ninth grades are active; their natural interests run rather to doing things than to learning rules. With this in mind, the author of JUNIOR ENGLISH has (1) reduced technical matters to a list of minimum requirements for each grade; (2) made use of the socialized recitation and the laboratory method of class procedure; (3) injected a touch of human interest into even the driest of drills. Instead of regulation exercises in grammar, for example, games have been introduced, first, to fix the subject under consideration, and second, to make its acquisition a matter of natural interest, not of duty.

3. Emphasis upon Minimum Essentials. — Certain definite requirements that teachers seem generally agreed upon as belonging in each of the three grades have been strongly emphasized. Other matters are of course included in each of the three books. It is desirable that classes study as much of each book as time permits, but in no case should the minimum requirements for the grade be slighted. Pupils should not be allowed to advance until they have mastered the essentials for their grade.

Book I sets these requirements:

1. Sentence sense.

2. The ability to speak and write fairly connectedly, (though perhaps briefly) without using *and*.

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3. The ability to write a simple friendly letter correct in form.

4. The ability to read simple selections with understanding and some sense of appreciation.

5. A knowledge of the elements of the simple sentence, including a recognition of

   a. Parts of speech.

   b. Subjects and predicates, in both the direct and the inverted order (in easy sentences only).

   c. Prepositional phrases, both adjective and adverbial.

   d. The coördinate conjunctions *and*, *but*, and *or*, as used to connect parts of a simple sentence.

6. Improvement in spelling (especially of simple words frequently misspelled).

7. Some improvement in pupils' speech. (in enunciation, for example).

Book II includes the essentials emphasized in Book I and adds a study of the following as a minimum for the eighth grade:

1. The compound sentence.

2. The complex sentence, including adjective and adverbial clauses.

3. The use of infinitive and participial phrases as a means to secure sentence variety and interest.

4. Word study, including

   a. Drill in spelling.

   b. Use of the dictionary.

5. The use of the possessive case.

6. Comparison of adjectives and adverbs.

7. Verbs (transitive, intransitive, and linking).

8. Study of words commonly confused; such as *its* and *it's*.

9. The simpler uses of the comma.

10. The simple outline form (to be used in connection with giving talks before the class).

Book III reviews the essentials of Books I and II and adds:

1. A review of simple grammatical forms (approached here in a new environment — that of the news item).

2. A special study of pronouns and verbs (to correct common errors).

3. A study of form and quality in letter writing.
4. Word study, including
   a. Word-analysis and word-building.
   b. Spelling rules.
5. Study of punctuation.
6. An effort to develop some feeling for style.
   a. For movement, color, sound.
   b. For sentence variety.
   c. For words well chosen.
7. An effort to develop some appreciation for verse.
   a. Verse form.
   b. Beauty in verse.

In classes using these books the teacher's parts should be that of a director, helper, or guide rather than a hearer of recitations. To get the best results teacher and pupils should work together, first, to produce, and later, to test the success of the production.

It is a pleasure to acknowledge, in this connection, the suggestions and encouragement of my colleagues and friends who have made the series possible.

CONTENTS

CHAPTER		PAGE
	INTRODUCTION	2
I.	PROJECTS IN SEEING TRUE: COPYING TESTS	3
II.	PROJECTS IN SPEAKING AND WRITING	26
III.	PROJECTS FOR QUICK WITS	55
IV.	EXPERIMENTS IN SECURING INTEREST	131
V.	READING FOR PLEASURE	147
VI.	THE DIVISIONS OF A SUBJECT: STUDENT PROJECTS	173
VII.	PROJECTS IN LETTER WRITING	184
VIII.	WORDS AND THEIR WAYS: WORD GAMES	195
IX.	PUNCTUATION	232
	SUMMARY OF RULES AND DEFINITIONS	241
	INDEX	255

INTRODUCTION

WHEN you studied the first book in this series you probably formed a Story-tellers' Club in your class and perhaps a Historical Society as well (or a Booster organization).

It would be a good idea to continue these clubs as time permits. However, the club that usually is most interesting to boys and girls in this grade is the Civic Club (which might very appropriately have in it a "Booster" committee). More will be said upon this topic in Chapter II.

Boys and girls of your age usually are interested, too, in forming a Debating Club. If time during school is too limited for many debates, perhaps you might arrange to meet for a short session after school once or twice a month. Other clubs that we shall talk about are the Outdoors Club and the Booklovers' Club and the Drama League.

If you are not ready to decide now upon the club or clubs that you will form in your class, at least keep the matter in mind. We shall take up the subject in some detail in Chapter II.

JUNIOR ENGLISH

BOOK TWO

CHAPTER I

PROJECTS IN SEEING TRUE

Exercise 1

Copying Test One

Can you copy a few lines of simple English without making a single error?

Civil Service examiners say that more people who take the Civil Service examinations fail in the copying tests than in any other.

Copy these lines. Get the idea that each word group gives. Then, as you write, look at individual words to make sure that you write them *as they are printed.*

Five minutes will be allowed for the test. That should give most of you about half a minute for revision. At the first signal, the warning, books are opened. At the second signal, pens are lifted and writing begun. Five minutes after the second signal, a third is given; pens must be put down at once.

One day two groups of boys went into the woods to gather black walnuts. Their arms were filled with bags and baskets too. While they were there, one of their number strayed too far into the woods. They lifted their voices and shouted, but there was no response. Could Harry be lost? It's too big a

loss (so ran their thoughts) to leave all these nuts here, but it's much more important to find Harry than it is to have every tree give up its treasure. They were just about to leave their nuts there in a heap, bags and baskets too, when one of their number heard a faint halloo followed in its turn by a somewhat louder call that the others heard too.

Exercise 2 — Proof Reading

Exchange your papers. Indicate each mistake that you find by a check mark (✓). Deduct ten for each error and grade the paper.

Before the test the class should have appointed one proof reader for each row. When a student has corrected his neighbor's paper, he signs "Critic, ——" and his name and takes the paper to his proof reader. The latter verifies the criticisms and signs "OK" and his initials. He then returns the paper to the writer. If the latter has any objections to raise, he complains to the proof reader and not to the critic.

Reserve a space on the blackboard for posting the standing of the rows in the tests in this chapter. (Each 100 in the row counts *one* for the row.)

Exercise 3 — Catch Words

In Copying Test One in Exercise 1 there are six little words that sometimes prove most troublesome. They are *its*, *it's*, *there*, *their*, *two*, and *too*. Each of these words has its own definite use, which must be clearly understood if mistakes are to be avoided.

Read the following sentences, choosing the correct words from those that are italicized. Spell the word that you choose instead of pronouncing it as you read the sentence.

1. *Two — too* many cooks spoil the broth.

2. As we were *two — too* tired to go on, we rested for about *two — too* hours.

3. *Two — too* great haste spoils *two — too* many efforts.

4. Sometimes *its — it's two — too* bits of conflicting advice that get one *two — too* confused *two — too — to* know what to do.

5. *Its — It's* not *two — too* great attention to advice, but *two — too* little, that gets George into difficulties *two — too* often.

6. He was in *two — too* much of a hurry to notice that the *two — too* time tables that he used were *two — too* much out of date to be of any service.

7. *Its — it's two — too* bad that he did not look up the *two — too — to* trains more carefully.

8. *There — their* is a very good morning train to *there — their* town.

9. *Its — it's* a beautiful place to live in, but the train service is *two — too* uncertain.

10. *There — their* is a commuters' train that gets men to *there — their* offices about nine.

11. *There — their* are very interesting people living *there — their*. *There — their — they're* artists for the most part.

12. *Its — it's* a pleasure to go to *their — there — they're* parties, for *there — their — they're* always unusual.

13. I believe *its — it's* one of *there — their* parties to which the *two — too — to* of us are invited.

14. *Its — it's* a long time before Christmas will put in *its — it's* appearance again.

15. *There — their — they're* sure to be here in a few minutes; in fact, *there — their — they're* comes *there — their — they're* automobile now.

Exercise 4 — More Catch Words

Whose, Who's, Your, You're

A. Supply *whose* or *who's* in the blanks in the following sentences, giving a reason for your choice. Spell the word that you choose.

1. —— coming with me?
2. —— umbrella should I take?
3. —— raincoat is this?
4. —— going to stay here?
5. —— the bravest of us all?
6. —— voice did I hear?
7. —— car shall we go in?
8. —— to do the driving?
9. —— this coming down the road now?
10. It's the girl —— raincoat you're wearing.

B. Supply *your* or *you're* in these sentences. Spell the word that you think belongs in each blank.

1. —— not wearing —— heavy coat.
2. —— coat is warm enough if —— coming home before dark.
3. —— sure to be cold in —— thin coat.
4. Remember —— to come here for —— dinner.
5. —— to have a progressive dinner party, I understand.
6. Yes, I believe —— to have the pleasure of serving us the salad course at —— house.
7. —— sister is planning the party.
8. —— one of the guests, aren't you?
9. —— father left word that —— to be at home by nine.
10. —— to do —— lessons now.

Exercise 5

Copying Test Two

Turn back to Exercises 1 and 2. Conduct this test in the same way.

The Young Women's Guild held its last meeting on Thursday, December 15. Plans were discussed for the new year's work. The members were especially impressed by Mrs. Towner's report of Miss Wheelock's work in connection with the new Children's Home. Mrs. Towner said that her committee's investigations showed clearly that the need is very great and that any aid

given through the Guild's efforts will be appreciated. At least a hundred gingham dresses for girls from three to twelve are needed and children's stockings in all sizes. Following Miss Smith's motion, a sewing committee was appointed with Miss Esther Bell, our president's daughter, as chairman. It was also moved to ask the Men's Club to help by donating a year's supply of stockings.

Exercise 6 — Possessives

This is *John's* book.
This is the *boy's* book.
Is this *Mary's* or *Charles's* book?
It isn't *theirs* at all; it is *ours*.

Nouns use an apostrophe as part of the sign of the possessive case; pronouns **never** do.

The nouns given in the sentences above show the regular way of forming the possessive case. That is, to form the possessive case, nouns **add** an **apostrophe and *s*** (*'s*). That is the rule.

A. Read the following sentences, spelling the form that should be used for each of the words in italic. Follow the rule.

1. The *Men* Club will hold no meeting this week.
2. The *Children* Home needs *everybody* help.
3. *People* ideas of generosity are very different.
4. *Miss Wheelock* work in the *Children* Home is very successful.
5. The *Women* Guild will help her with *children* clothing.
6. That little *girl* dress is quite worn out.
7. The *secretary* report was read first.
8. The *president* daughter will direct the work.
9. The *Men* Club will give a dinner at which they will discuss the *women* request.
10. The nomination *committee* report will be read later.

B. Write the possessive form of these nouns:

man	boy	Mary	Miss Smith
woman	fox	baby	Dr. Brown
goose	wolf	Indian	Englishman
James	pony	American	Italian
child	girl	carpenter	horse

C. Write ten sentences, using each of the following nouns in the two ways indicated below. Enclose each sign of possession in a circle as shown in the model.

(*a*) As subject of the sentence
(*b*) To show possession

horse pony rider boy dog

MODEL

Girl

Subject — That *girl* won the race.
Possessive—The *girl*'s prize was a book.

D. Write twenty sentences, a group of four for each of these five nouns:

child man woman goose mouse

The four sentences should show the correct form of the words in these uses:

1. Subject noun, singular
2. Subject noun, plural
3. Possessive form, singular
4. Possessive form, plural

MODEL

Ox

1. Subj., sing. — The *ox* wears a heavy yoke.
2. Subj., plu. — The *oxen* wear a heavy yoke.
3. Poss., sing. — The *ox*'s yoke is heavy.
4. Poss., plu. — The *oxen*'s yoke is heavy.

Exercise 7 — Exception to the Rule [1]

If you try to pronounce *girls's*, your ear will probably be offended by the succession of hissing sounds. For this reason, when we have plural nouns that end in *s*, we allow the apostrophe to perform the whole duty of showing the possessive form. Therefore, to form the possessive of plural nouns that end in *s*, **add** only an **apostrophe.** Don't make any change in the word. Just write the plural form and then **add** an apostrophe; as,

Plural	*Possessive Plural*
boys	boys'
cats	cats'

Here are twenty nouns. In one column write the plural form and in the second the possessive plural form. Don't let yourself be caught. Write the plural form. Then look at it and think. Then **add** the proper sign. Enclose it in a circle; as,

MODEL

Plural	*Possessive Plural*
dogs	dogs (')
men	men ('s)

wife	baby	hero	lady
wolf	man	donkey	ox
buffalo	horse	rabbit	hen
bird	pony	woman	husband
parrot	boy	chief	child

Exercise 8 — Possessive of Names

The possessive forms of names are made exactly like those of other nouns. The rule is, add an apostrophe and *s*.

[1] Exceptions also occur when *sake* follows a noun ending in an *s* sound; as, *for goodness' sake.*

If the plural of a name ends in *s* (as it usually does), add only an apostrophe; as,

Singular	*Singular Possessive*
George	one George's reign
James	James's book
Mr. Wells	Mr. Wells's accounts
Plural	*Plural Possessive*
three Georges	the three Georges' reigns
two Jameses	the two Jameses' books
the Messrs. Wells	the Messrs. Wells's accounts

MODEL

Charles

Singular — I know *Charles* well.
Plural — I know the two *Charleses*.
Singular Possessive — Is this *Charles*(’s) hat?
Plural Possessive — Does this history give an account of both *Charleses*(’) reigns?

Write four sentences, using each of the following nouns in the four ways shown above. Use a circle to enclose each *sign* of the possessive.

James Jones Alice Mr. Fox

Exercise 9 — Separate and Joint Possession

If two people together possess something, one sign of possession is used; as,

Did you see *Wilson & King's* full-page advertisement?

However, if separate possession is meant, each noun has the sign added to it; as,

Is that *Wilson's* or *King's* advertisement?

Add the sign of the possessive wherever it is needed in the following sentences. Spell the words that you make possessive.

1. Is that Agnes coat?
2. Where is today paper?
3. Helen mother sent for her.
4. Wilcox and White (jointly) sale of children dresses begins tomorrow.
5. Wilcox and White (separately) sales of children dresses begin tomorrow.
6. Who is the president of the Men Club?
7. His wife is the president of the Women Club.
8. That must be Mr. Jones hat.
9. Do you suppose he took James hat instead of his own?
10. Miss Ross talk was interesting.
11. This week sale of automobiles was greater than last week.
12. The boys thoroughly enjoyed the day outing.
13. Is that James or Bess book?
14. I believe it is Charles, but the girls were reading it.
15. Ask your fathers advice; fathers give excellent advice.
16. This months report card is better than last month.
17. The mens enjoyment of the dinner repaid the womens efforts.
18. The man objection was overruled.
19. The committee report was long.
20. The children party was held yesterday.
21. The wolves dressed themselves in sheep clothing.
22. We must obey the nation laws.
23. We have a sale today of ladies gloves.
24. We deal in men and boys clothing, not in women and children.
25. The cat scratched little Thomas face.
26. The deers antlers are branched.
27. Where are ladies coats sold?
28. Where is the Lyonses new house?
29. The two Henrys talks were the best today.
30. Is that Mr. Williams suitcase?

Exercise 10 — What is Wrong?

What is wrong in each of these sentences? Rewrite them correctly.

1. Both Lee and Grant's armies were large.
2. The boy's went fishing yesterday.
3. Where is yesterdays paper?
4. This is my brother's Jim's room.
5. Marys book is lost.
6. Have you read Louis letter?
7. The Presidents message is in this morning's paper.
8. I have had a years experience.
9. Childrens' coats are not reduced in price.
10. The little boys shoes were very muddy.

Exercise 11 — Game One

"Baseball Possessives"

Divide the class into two teams. Each team has its own pitcher and catcher, and three basemen. (The catcher should be a pupil who never makes a mistake in a possessive form.) The teacher acts as umpire, calling outs and keeping score.

Each pitcher, working with his catcher, prepares a list of nouns — singular, plural, common, and proper — which the "batters" from the other side must make possessive. Pitcher, catcher, and basemen take their places. As each batter (from the opposing team) comes up, the pitcher pronounces a word. If the batter spells the possessive form correctly, he goes to first base. If he misses a form, the catcher gives it correctly. If he misses three, he is out, and the next one on his team comes to bat. If a batter hesitates at all, the catcher gives the form. As a batter goes toward first base, the one who has preceded him to the

base goes to second, and so on. However, if the pitcher gives a word to the baseman and the latter spells the form correctly before the batter reaches the base, the batter is out. Each batter who gets "home" counts *one* for his side. Three outs on each side make an inning. Six innings usually constitute a game.

Exercise 12 — Copying Test Three

DEMONS

In this selection there are twenty simple words that investigators have found are among the most difficult words in our language. Yet they are so simple that no one should misspell a single one. These are the words:

separate	friend	whether	always	writing
some	which	beginning	any	instead
said	their	write	they	answer
busy	there	again	done	making

Turn back to Exercises 1 and 2. Conduct this test in the same way, except that as soon as a critic finds the slightest mistake in the copying of one of these words he marks the paper zero. Every zero in a row reduces the score of the row by *one*. Every perfect paper raises the score by *one*. (The number of pupils in each row should be the same.)

Alice amused herself by looking round the court, especially at the jurors, some of whom were animals and some birds. The twelve jurors were all writing very busily on slates. Alice asked her friend the Gryphon what they were writing and why they were writing before the trial showed any signs of beginning, instead of waiting until there were some real things to write. The Gryphon made answer that they were writing their names, that jurors always did that for fear they should forget them before the end of the trial. In fact, as time went on, Alice noticed

again and again that every juror was always busy making a separate note of everything which was said or done, whether it had anything to do with the trial or not.

Exercise 13 — One Hundred Demons [1]

Did you make the slightest mistake in copying *any* of the twenty test words in Copying Test Three? If you did, you need to take careful stock of the words that you have for use on the shelves of your spelling cupboard.

The following one hundred demons are the words that Dr. W. Franklin Jones found most frequently misspelled in 75,000 children's compositions. Look at each one of them carefully. Examine it all the way through. Then look on your shelves. Have you that word in stock? Is it always there exactly right, whenever you need to use it?

Here are the one hundred. Learn them once for all.

which	can't	guess	they
their	loose	says	half
there	lose	having	break
separate	Wednesday	just	buy
don't	country	doctor	again
meant	February	whether	very
business	know	believe	none
many	could	knew	week
friend	seems	laid	often
some	Tuesday	tear	whole
been	wear	choose	won't
since	answer	tired	cough

[1] NOTE. — In Book I it was suggested that you rule off a part of your blackboard as the Demons' Cave and that any one who misspells one of the words must go into the cave for a week (have his name posted). You might continue the practice. In some schools every composition in which a demon is misspelled is graded zero! Would you be willing to have such a practice introduced into your class?

used	two	grammar	piece
always	too	minute	raise
where	ready	any	ache
women	forty	much	read
done	hour	beginning	said
hear	trouble	blue	hoarse
here	among	though	shoes
write	busy	coming	tonight
writing	built	early	wrote
heard	color	instead	enough
does	making	easy	truly
once	dear	through	sugar
would	sure	every	straight

Exercise 14 — Game One Repeated

"Demon Baseball"

Turn back to Exercise 11 for the rules of the game. Play this version of the game in the same way, except that you use the One Hundred Demons. So that no one will find fault with his pitching, the pupil who acts as pitcher should sometimes give an *expression* rather than a single word; as, *two boys* or *too tired.*

Exercise 15 — Ninth-Grade Entrance Test

In one state a committee of ninth-grade English teachers worked together to prepare a list of fifty words that would be given as a test to all those who entered ninth grade, whether in junior high schools or in the regular four-year high schools. This is the list. Can you spell every word without mistake every time you need to use it? See to it that before you leave eighth grade you have made each of the words your friend.

Suppose you try the test now:

seize	pursuing	immediately	believe
dissipation	accommodate	repetition	singeing
disappearance	quiet	receive	divide
chauffeur	principal	abbreviation	opportunity
lose	transferred	occasionally	stationery
grievous	hygiene	khaki	laboratory
loveliness	nickel	ninety	formerly
ninth	benefited	leisure	professor
principle	calendar	curiosity	surprise
noticeable	occurs	government	committee
recommend	embarrassment	license	parallel
valleys	mimicking	choose	
twelfth	villain	forty-four	

Exercise 16 — Copying Test Four

Sentence Division

Although this is called a Copying Test (see Exercises 1 and 2), it is really one degree more difficult. You will notice that the whole selection given below is written solid, without any division into sentences being indicated. As you copy, you must supply period and capital to show the end of one sentence and the beginning of the next.

Ten minutes will be allowed you for the test. That should leave most of you one or two minutes for revision.

Evidently every one was intended always to be clean long before the invention of soap there grew upon the earth several "soap" plants in the United States alone grow half a dozen different varieties in the arid Southwest and on the Pacific coast they are most numerous of these soap plants the root is generally used to make it ready for use it should be washed and somewhat crushed then it should be rubbed briskly between wet hands as a result a thick lather is produced cleansing the skin and

leaving it agreeably soft the flowers and green seed vessels of a certain wild lilac bush particularly abundant in California may be used with like effect during the season of its bloom this shrub covers entire hillsides with a delicate veil of color perhaps the most interesting of our soap weeds is a lily-like plant of the Pacific coast in a particularly neat manner does it present its soapy offering on being dug up the bulbous root is found wrapped in a loose jacket of coarse fiber this is easily stripped off it takes all stains of earth with it and leaves a clean ball of soap for instant use.

Whatever other interesting facts one may know about a sentence, if one does not know where each sentence ends and the next begins, one may indeed be criticised for knowing *nothing* about a sentence. That is the most elementary knowledge that one can have of sentences. If a pupil makes mistakes in sentence division, running two sentences together as if they were one, he has committed the great, unpardonable sin of writing. He has fallen into the Pit of the Sentence Error, committed the *Baby Blunder*, — the greatest disgrace imaginable.

Keep out of the Pit.

Certain words need especial watching. They are such words as *then*, *therefore*, *consequently*, and *so*. They usually begin new thoughts and therefore should begin new sentences.[1]

Exercise 17 — Quotes (" ")

"When I grow up, I want to be a soldier, like my father."

"So you shall, my boy. So you shall."

"Thank you, Grandfather. Aunty doesn't want me to be a soldier, for fear of my being killed."

"Bless my life! Would she have you get into a featherbed

[1] To the Teacher. — It is suggested that at this point no attempt be made to teach the use of the semicolon with conjunctive adverbs.

and stay there? Why, you might be killed by a thunderbolt if you were a butter-merchant." — *Ewing.*

This selection indicates the customary way of showing conversation. Quotation marks are used before the first word and after the last word of each person's speech. Whenever the speaker changes, the paragraph changes. Sometimes, as in this selection, the spoken words are clear without any words of explanation by the author.

Notice the second paragraph. It consists of two sentences. But observe that quotes are used only before the first word of the paragraph and after the last. *One* set of quotes for *one* speech. Division into sentences is made within the speech, however, just as it would be made elsewhere. Notice how this principle is illustrated especially in the grandfather's second speech above.

Compose a rule of your own to explain the use of quotation marks.

Exercise 18 — Copying Test Five

QUOTES

Conduct this test as you did the one explained in Exercises 1 and 2.

THE RED-HAIRED PONY

"How much do you want?"

"Fifteen pounds."

"Bless my soul! What for?"

"To buy Lollo with. Lollo means red, sir. The gypsy's red-haired pony, sir. Oh, he *is* beautiful! You should see his coat in the sunshine! You should see his mane! You should see his tail! Such little feet, sir, and they go like lightning! But he's a racer, and the gypsy wants fifteen pounds for him."

"If he's a racer, you couldn't ride him. Could you?"

"No — o, sir, but I can stick to him!" — *Ewing.*

Exercise 19 — Words of Explanation

A. Sometimes it is necessary to have words of explanation added to quoted words to make clear who the speakers are and perhaps to indicate the tone in which the words are spoken or the action that accompanies them. Thus we might have these sentences:

(*a*) "I need fifteen pounds," the boy said slowly.

(*b*) "What do you want all that money for?" asked his grandfather in surprise.

(*c*) "Bless my soul!" exclaimed the old man.

When the author's words of explanation follow the quoted words, the words of explanation begin with a small letter. If the quotation, written as a sentence, would naturally end with a period, it now ends with a comma before the quotes, as in (*a*) above. If it would naturally end with a question mark or an exclamation mark, it still ends with such mark before the quotes, as in (*b*) and (*c*) above.

Punctuate these sentences:

1. I want a pony said Jackanapes
2. Who owns Lollo asked the old man
3. What a beauty cried the excited boy
4. When do you think you can buy the pony asked his chum
5. I need fifteen pounds said the boy

B. If the words of explanation come first, they end with a comma, and the quoted words are written as they would be if no words of explanation were used; as,

(*a*) "I need fifteen pounds."
The boy said, "I need fifteen pounds."

(*b*) "What do you want all that money for?"
The General asked, "What do you want all that money for?"

(*c*) "Bless my soul!"
The old man exclaimed, "Bless my soul!"

Punctuate these sentences:

1. Jackanapes said a pony is what I want
2. His grandfather asked who owns Lollo
3. The excited boy cried what a beauty
4. His chum asked when do you think you can buy the pony
5. Jackanapes said fifteen pounds is all I need

C. Punctuate these quotations:

1. Oh, look at the beautiful pony exclaimed Jackanapes
2. Is he your pony asked the boy
3. He belongs to my father answered the gypsy boy
4. The eager youngster asked is he for sale
5. The gypsy boy replied you must ask my father
6. The next day Jackanapes asked the gypsy is Lollo your pony is he for sale how much do you want for him
7. Fifteen pounds answered the gypsy
8. The boy answered slowly fifteen pounds is a lot of money
9. But he's a racer exclaimed the man
10. I'll save up for him I have two pennies now said Jackanapes and jingled the pennies in his pocket

Exercise 20 — Interrupted Quotes

Alice sighed wearily. "I think you might do something better with the time," she said, "than waste it in asking riddles that have no answer."

"If you knew Time as well as I do," said the Hatter, "you wouldn't talk about wasting *it.* It's *him.*"

"I don't know what you mean," said Alice.

"Of course you don't!" said the Hatter contemptuously. "I dare say you never even spoke to Time!"

"Perhaps not," replied Alice cautiously, "but I know I have to beat time when I learn music."

"Ah! That accounts for it," said the Hatter. "He won't stand beating. Now, if you only kept on good terms with him, he'd do almost anything you liked with the clock. For instance,

suppose it was nine o'clock in the morning, just time to begin lessons. You'd only have to whisper a hint to Time, and round would go the clock in a twinkling! Time for dinner!"—*Carroll.*

Notice the punctuation when the words of explanation interrupt the quoted words:

"....," said Alice, "...."

Notice how the commas and quotes are used. The words of explanation are merely an insertion that might be illustrated thus:

"I don't know what you mean."

," said Alice,"

I "don't know," said Alice, "what you mean."

Punctuate these sentences:

1. Herald, read the accusation said the King tell us what the trial is about

2. On this the White Rabbit blew three blasts on his trumpet and said the Queen of Hearts baked some tarts the Knave of Hearts stole them

3. Consider your verdict said the King to the jury consider your verdict

4. Not yet the White Rabbit hastily interrupted there's a great deal to come before that

5. Then call the first witness said the King and be quick about it

6. The first witness was the Hatter he came in with a teacup in one hand and a piece of bread in the other I beg your pardon he began for bringing these in but I had not finished my tea when I was sent for

7. You ought to have finished said the King when did you begin

8. I think he said slowly that it was the fourteenth of March

9. No said the March Hare it was the fifteenth

10. It was neither one said the Dormouse it was the sixteenth

11. Write that down said the King to the jury get it all down

12. Take off your hat said the King to the Hatter take it off at once

13. It isn't mine said the Hatter it really isn't mine

14. Stolen exclaimed the King he turned to the jury and continued get that down

15. I keep them to sell the Hatter added as an explanation I've none of my own I'm a hatter

16. Give your evidence said the King and don't be nervous or I'll have you executed on the spot

Exercise 21 — Double Quotes

When a quotation occurs *within* a quotation, it is a *double quotation* and should be indicated in a special fashion; as,

"----------, '.....' ----------," he said.

"I heard him say, 'Come on,' and saw him run," he said.

"I heard him say, 'Come on,' " he said.

"Did you hear him say, 'Come on'?" he asked.

"I heard some one shout, 'Help!' " he said.

"Did you hear some one shout, 'Help!'?" he asked.

"I heard him ask, 'May I come?'" she said.

"I liked 'Little Women' better than 'Little Men,'" she said.

Notice that the question mark or exclamation mark is used *within* the quotation to which it belongs.

Punctuate these sentences:

1. Have you read Treasure Island asked John

2. I have read Treasure Island he answered have you

3. Did you see The Three Musqueteers in the movies asked Henry

4. Was it based on Dumas's Three Musqueteers asked his friend

5. I'm sure I heard some one cry help she whispered

6. Go up to that woman urged the bigger lad to Jimmie and say to her please won't you buy a ticket

7. I asked her said Jimmie and she said I bought one from the boy on the corner.

8. That woman is asking is this Market Street you go and tell her urged Mary that Market Street is the first street beyond the bridge

9. She isn't asking for Market Street her brother returned I heard her say this reminds me of a European market street

10. Oh laughed Mary how funny anyway I knew I heard her say market street

Exercise 22 — Dictation Test

Study the punctuation and the paragraphing of the following selection. Then write it from the teacher's dictation.

Proof read your neighbor's work as was suggested in Exercise 2. Deduct *ten* for the slightest error.

"We had the best of educations," said the Mock Turtle. "In fact, we went to school every day."

"I've been to a day school too," said Alice. "You needn't be so proud as all that."

"With extras?" asked the Mock Turtle a little anxiously.

"Yes," said Alice. "We learned French and music."

"And washing?" asked the Mock Turtle.

"Certainly not!" said Alice indignantly.

"Ah! Then yours wasn't a really good school," said the Mock Turtle in a tone of great relief. "Now at ours they had at the end of the bill, 'French, music, and washing extra.'"

— *Carroll.*

Exercise 23 — A Telephone Conversation

Make up a short telephone conversation, showing only the words that a person might hear who is sitting near you listening — something like this:

"Give me Green 147, please."

"Is this Helen? This is Mary. Helen, I left my 'Julius Caesar' at school. Have you yours?"

"Oh, I'm so glad you've finished using it. If I come over, will you let me take it?"

"Thanks so much. I'll be right over. Goodbye."

Have your one-sided conversation as different as possible from the one illustrated. Can you introduce any double quotes?

Be careful of the division into sentences within each paragraph. (The Pit of the Sentence Error is always there to trip the unwary.) Each speech may consist of several sentences, but quotes come only at the beginning of the speech and at the end.

Exercise 24 — For Punctuation

Supply capitals and quotes in the following selections. Make no change in the paragraphing.

A

Young Prince Edward was barely sixteen when word came that he was to go to France to fight I am to go to France he cried to the page who buckled his armor on him these hired soldiers are not carrying on the war to suit us we must go ourselves and command

At the village of Crecy they made their stand against the French here will I post myself said the English king I will retreat no more though the French outnumber us six to one

Before daybreak on that Saturday morning of August 26, 1346, as the Black Prince and his father stumbled over the rough ground on their way to hear mass the King said I shall give the command of the first division to you my son I shall command the reserves you shall have a chance today to show what you can do in battle

B

The young prince was hard beset six against one is no child's play several earls who were fighting under the boy's command went to the king for help

Is my son killed the king asked he stood on a hill where he could observe all the field of battle his reserves were drawn up ready to go in at a word

No, sire

Is he wounded

No, sire, but he is sore beset

I shall send no help said the warrior father let the boy win his spurs and let the day be his

C

Since that day each heir to the English throne has worn a crest of three ostrich feathers with the motto Ich dien which means I serve

One of the kings who fought on the French side was the blind old king of Bohemia when he heard that the fight was going against France he cried lead me into the battle let me strike one last blow before I die

We shall tie your horses bridle to ours said two of his knights thus they took him into the thick of battle

After the fight the Black Prince found the bodies and the three horses still tied together in honor of my dead enemy he said I will take this for my motto as the Prince of Wales since that day each Prince of Wales has worn the crest

CHAPTER II

PROJECTS IN SPEAKING AND WRITING

In this chapter you will find suggestions for a number of projects that you might work out in class. On some it might be profitable to have the whole class work together. To carry out others it would perhaps be better for the class to divide into groups, or clubs, each club choosing to work on such projects as appeal to its members. No one class should try to work out all the projects that are here suggested. The idea is rather that each class, or each group, will choose such as seem to it interesting and worth-while and work on those. Thus within the one class there might be three or four projects being carried on at the same time.

But whatever the project, whether it takes a long time to work out or a short time, definite arrangements should be made to have regular reports of progress or of results presented to the whole class. These talks should be given in the best possible form, after having been carefully outlined and prepared with the idea of arousing the highest degree of interest. Chapters IV and VI should prove helpful toward this end.

Exercise 25 — Assessing the Speakers

One way to keep talks up to the mark in the matters of good grammar and clear enunciation is to "assess" each speaker at his worth. As each speaker goes to the front,

his "value" is *ten*. Each mistake that he makes reduces his value by *one*. Critics must be able to uphold their criticisms in

a. Pronunciation
b. Grammar
c. Arrangement or amount of material

Exercise 26 — Story-tellers' Club

Have you decided to continue the Story-tellers' Club? You might have its members entertain the class during the Friday recitations until other clubs are ready to begin to give their reports. In that case, every one in the class should belong to the club for at least a few weeks. In Book I the following sections were suggested: Legendary Heroes, Heroes of History, Great Men and Women of Today, Heroes of Fiction, Original Stories. You might choose to tell stories in any one or in all of the sections. Let your own interest be your guide. The books suggested below may be helpful.

Folk Tales

Arabia — Arabian Nights Entertainments
Persia — Wilmot-Buxton — Stories of Persian Heroes
Jewish — Naomi — Jewish Fairy Tales
China — Davis — Chinese Fables and Folk Stories
Japan — Williston — Japanese Fairy Tales
Ozaki — Japanese Fairy Book
James — Green Willow
Russia — Curtin — Wonder Tales from the Russian
Wheeler — Russian Wonder Tales
Hungary — Pogany — The Hungarian Fairy Book
Slav — Curtin — Fairy Tales of Eastern Europe
Chodsko — Slav Fairy Tales
Serbia — Davies — Tales of Serbian Life
Miyatovic — Serbian Fairy Tales
Silesia — Lee and Carey — Silesian Fairy Tales

German — Grimm — Fairy Tales
Denmark — Bay — Danish Fairy Tales
Anderson — Fairy Tales and Stories
Norway — Asbjörnsen — Norse Fairy Tales
Dasent — East o' the Sun and West o' the Moon
Flanders — Bosschere — Folk Tales from Flanders
Sweden — Djurklo — Swedish Fairy Book
French — Perrault — Tales of Mother Goose; Old Time Stories
Cary — French Fairy Tales
Italy — McDonnell — Italian Fairy Book
Spain — Eells — Tales of Enchantment from Spain
England — Jacobs — English Fairy Tales
Rhys — Fairy Gold
Scotland — Grierson — Scottish Fairy Book
Ireland — Jacobs — Celtic Fairy Tales
Graves — Irish Fairy Tales
MacManus — Donegal Fairy Tales
Philippines — Miller — Philippine Folk Lore
New Zealand — Howes — Maoriland Fairy Tales
India — Babbitt — Jataka Tales
Steel — Tales from the Punjab
American Indian — Eastman — Wigwam Evenings
Schoolcraft — Indian Fairy Book
Zitkala-Ša — Old Indian Legends
Negro — Harris — Nights with Uncle Remus

Classics

Chaucer, Canterbury Tales, Darton ed.
Homer — Colum — Adventures of Odysseus
Palmer — Odyssey of Homer
Shakespeare — Lamb — Tales from Shakespeare
McLeod — Stories from Shakespeare
Cervantes — Don Quixote, ed. by Judge Parry
Swift — Gulliver's Travels
Bunyan — Pilgrim's Progress
Spenser — McLeod — The Faerie Queene
Munchausen — Tales from the Baron Munchausen
Defoe — Robinson Crusoe
Lanier — Boy's King Arthur
Pyle — Robin Hood

Stories With Historical Background

French — Rolf and the Viking Bow (Norsemen, 11th Century)
Amicis — Cuore (Italian schoolboy's journal)
Dodge — Hans Brinker (Holland)
Knapp — Boy and the Baron (Robber barons, time of Crusades)
Seaman — Jacqueline of the Carrier Pigeons (Siege of Leyden)
Pyle — Men of Iron (Reign of Henry IV)
Church — Story of the Iliad
Spyri — Heidi (Swiss)
Boyesen — Boyhood in Norway
Dragoumis — Under Greek Skies
Munroe — Flamingo Feather (Florida Indians)
Aanrud — Lisbeth Longfrock (Norwegian life)
Stein — Gabriel and the Hour Book (Louis XII)
Brooks — Boy Emigrants (Adventures in '49)
Stoddard — White Cave (Australian bush)
Jock of Bushveld (Australia)
Cooper — Last of the Mohicans (Indians)
Meigs — Master Simon's Garden (Puritans)
Dix — Soldier Rigdale (Pilgrims)
Page — Two Little Confederates (Civil War)
Singmaster — Emmeline (Gettysburg)
Dix — Merrylips (Roundheads and Caveliers)
Goss — Jed (Civil War)
Knipe — Lucky Sixpence (Revolution)
Beatrice of Denwood (Sequel to *Lucky Sixpence*)
Mitchell — A Venture in 1777
Sage — Little Colonial Dame
Pumphrey — Stories of Pilgrims

Exercise 27 — Game Two

"One, Two, Three, and Out"

Many stories are spoiled by the use of too many *and's*. It is so tiny a word and creeps in so easily that many boys and girls hardly know when they use it. The game of

One, two, three, and Out forces a speaker to try to avoid the word either by beginning a new sentence or by adding a subordinate part instead of another independent clause.

The class should be divided into two sections. The teacher hands a bean bag to some one on one side. He comes to the front to tell his story. Those at their seats watch for the *and's*. As soon as they hear one, they hold up one finger. When they hear the second, they hold up two fingers, and when they hear the third, they call, "Out!" and the speaker takes his seat without having scored for his side. However, if he finishes his story without once saying *and*, they call, "Score *three*;" if he uses one *and*, they call, "Score *two*;" if he uses two *and's*, they call, "Score *one*." In any case, as he leaves, he throws the bag to some one on the other side, who then comes forward to tell his story. Some classes prefer to have a pupil appointed as scorekeeper, to watch for the *and's*, and to call "Out!" or "Score!" The same pupil may serve throughout a game or a different pupil appointed to watch each speaker.

Your story should be one that you know so well that you can put your whole attention upon the way in which you tell it. If it is a long story, choose only one incident. On the other hand, a joke that may be told in a sentence or two is not long enough.

Exercise 28 — Booklet of Stories

Have you ever worked together as a class to collect your favorite stories? Or have you tried making up *another* adventure of some of the heroes and heroines of fairy tales? It really is fun.

The eighth-grade class in one school was interested in the Children's Hospital in the city and decided to prepare a series of little booklets, in each of which they told another

such adventure — parts of stories that the original authors *forgot!*

How would you like to do something like that? The stories should be told in simple language with as much conversation as possible. Each should then be enclosed in a folder as a cover. Illustrations add much to the interest of such a booklet.

SUGGESTIONS FOR SUCH STORIES

Beheading the Cheshire Cat
Goldilocks invites the bears to her house
The Fairy Godmother plays a joke on Cinderella's wicked sisters

Exercise 29 — The Civic Club Project

Many of us hardly give a thought to the community in which we live. So accustomed are we to take its surroundings, its customs, and its opportunities all for granted. However, just a little observation and investigation on our part will reveal a great many topics of unusual interest that might be used as subjects for talks.

How would you like to organize a Civic Club that will, as part of its work, investigate these matters and talk about them? Choose an active president and let him (or her) appoint committees. Communities vary so widely that all that can here be given is the most general of suggestions. The more nearly such suggestions are made to fit the local conditions the more interesting the committee reports will be. What is vague is usually uninteresting.

SUGGESTED COMMITTEES

1. The Industrial Committee — studying the industries of the place, evidences of the growth of the community, opportunities for greater development, matters of interest to business and to labor.

2. The Immigration Committee — studying our need of the immigrant, his need of us, our duty toward him, what we gain from him (not only in labor), the problems he brings with him.

3. The Privileges Committee — studying the opportunities that the community offers to satisfy the desire for knowledge, for health, for the protection of life and of property, for worship, for the love of beauty, for amusement; opportunities for transportation and communication.

Suggestions for Topics for Investigation

1. The air mail service
2. Patriotism in jury service
3. Patriotism in paying taxes
4. Milk inspection
5. The money value of garbage
6. The immigrant's love of music, etc.
7. Traffic regulations
8. The value of good roads
9. The city water supply
10. The work of health officers
11. Medical inspection in the schools
12. Reason for quarantine laws
13. How water is wasted
14. Passenger and freight subways
15. Civic beauty
16. Building regulations
17. Housing conditions
18. Garbage collection
19. Rents
20. Improvements needed

Exercise 30 — Guide Book Project

For the Civic Club

Perhaps one committee of the Civic Club would be interested in getting up a guide book of the community — such a pamphlet as might be interesting to a tourist. Everything that your community is in any sense proud of should be included.

Wouldn't your kodak help make the booklet attractive?

You might send the booklet with a letter to the town library or to the Chamber of Commerce. (See Exercise 186 for the form of such a letter.)

Exercise 31 — Great Days Calendar

HISTORICAL PROJECT FOR CIVIC CLUB

In every month of the year occur dates that are well worth remembering and talking about. The Civic Club might be enlarged to include a *Great Days Committee* that would investigate such dates and perhaps once a month entertain the class with the talks that grow out of its investigation. Days that are not usually celebrated in the schoolroom will perhaps prove best for the purpose, because the stories that they suggest are not so well known.

Perhaps instead of talking about several of the important days of the month, it might be well to talk about only one (if the committee can find out a good many interesting facts about it), each member of the committee confining himself to a part of the full subject.

Exercise 32 — Other Nations Project

PROGRAM FOR THE CIVIC CLUB

How would you like to have a committee in your Civic Club that would entertain the class with programs about interesting foreign nations? The committee might devote an entire program to a single nation or might group nations in such a way that several could be talked about in one period. These are suggestions:

1. One member of the group should explain the geographic location of the people, pointing out important or interesting topographical features.

2. Another might sing the national hymn — perhaps several of the national songs.

3. Another might tell of interesting or unusual customs.

4. Another might relate stories of the national hero or heroes.

5. Another might tell some thrilling event in the history of the nation.

6. Another might tell of some books that the class would find interesting and that would tell more about the land and its people.

7. If any one in the class has visited the land, he should by all means add his personal impressions as vividly as he can (there might even be some in the class who were born in the land that you have chosen to tell about).

If the members of the committee can arrange to be in costume, they will add much to the effect. Pictures or post cards that can be passed about the class will also be an aid.

For example, what do you know about Cuba? Porto Rico? the Philippines? Alaska was once called "Seward's Folly." Do you know why? Does the name fit? Are you interested in Panama? in Argentina? Brazil? Chile? India? China? Poland? What do you know about modern Germany? Would you like to visit Mexico? What country on the whole globe holds the greatest attraction for you?

Exercise 33 — Current Events Project

FOR THE CIVIC CLUB

Every one is interested in the things that are happening all over the world. Therefore every one should take part in the Current Events Project carried on by the Civic Club. Choose a Current Events chairman, but every one in the class should belong to the committee. The chairman should assign a different topic to each row to be investigated by the pupils of the row throughout the week and reported on on Friday. Or he might devote the first few minutes of each class period to a rapid review of the important items of news of the day.

Exercise 34 — The Outdoors Club

PROJECT FOR NATURE LOVERS

In every class there are always some who are especially interested in outdoor life. Such boys and girls ought to organize an Outdoors Club. All who join might work together on the same topic and, when that has been presented to the class, work on another. Or the members might divide into committees, each committee to study one topic and present it to the class. The topics chosen would depend upon the interests of those who belong to the club. Here are a few suggestions:

1. Wild flowers of the neighborhood
2. Weeds, useful and harmful
3. Distinctive features of different trees
4. The way animals are trapped
5. Good trips — by foot, by bicycle, or by auto
6. Camp cooking
7. Spiders, ants, etc.
8. Birds and their nests
9. The Audubon bird society
10. Boy Scouts, Girl Scouts, Camp-fire Girls

Books that will Suggest Topics for Talks

American Audubon Association — Nature Neighbors
Armstrong — Western Wild Flowers
Beard — Shelter, Shacks, and Shanties
Burroughs — Bird Stories
Chapman — Bird Life
Comstock — Insect Life
How to Know the Butterflies
Dickerson — Moths and Butterflies
Ellis — Spiderland
Fabre — Story Book of Science
Finley — American Birds
Ghosh — Wonders of the Jungle

Hardy — Sea Stories for Wonder Eyes
Holland — Butterfly Book
Hornaday — American Natural History
Minds and Manners of Wild Animals
Lounsberry — A Wild Flower Book for Young People
McFee — The Tree Book
Maeterlinck — Life of the Bee
Martin — Friendly Stars
Miller — Children's Book of Birds
Mitton — Children's Book of Stars
Parsons — How to Know the Wild Flowers
How to Know the Ferns
Saunders — Useful Wild Plants of the United States and Canada
Verrill — Boy Collector's Handbook
The Ocean

Exercise 35 — Wild-flower Contests

Perhaps your class will be sufficiently interested in outdoor life to hold a wild-flower contest. The contestants should mount and name specimens that they find. The one who finds the most varieties is the winner.

Or perhaps the class would like to divide into two sections, each section to prepare a booklet containing specimens and descriptions. The section that makes the best-looking book containing the greatest variety of specimens best described is the winner.

Exercise 36 — The Booklovers' Club

PROJECT FOR ALL

What book have you read recently that you enjoyed very much? Don't you think the rest of the class might like to hear about it?

It makes little difference what the subject is. Be prepared to tell of something that you liked in the book. Your object, of course, will be to arouse the interest of the others.

Therefore choose your details most carefully. By no means try to tell all that is in the book. Your aim should be to give *one interesting picture*, not a catalogue of events or facts.

Every one in the class should belong to this club and give a report perhaps once a month on a book read during the month, either fiction or non-fiction. At the same time each member should keep a list of all the books that he reads during the month, with the date on which he begins each and the date on which he finishes it. This list should include books from the school library or the public library, if any such are read during the month.

Exercise 37 — Interesting Bits of Biography

ANOTHER PROJECT FOR BOOKLOVERS

Have you read any man's biography? Can you tell any interesting incident of his life? Don't tell when he was born nor how tall he was at the age of two (unless the matter of his height had something quite unusual about it). Tell us something that you yourself consider really interesting. You know we are all pretty much alike in what we consider entertaining. What you think worth reading another will think worth listening to, if you tell it so as to bring out the interesting points.

Your story might concern some one who lived long ago or some one who is still living. Perhaps this well-known incident in the life of Sir Philip Sidney will illustrate what is meant:

On a foggy morning in September a little group of English soldiers was lying by the wayside. They were waiting to intercept wagons that they knew would pass that way loaded with supplies for the enemy. Suddenly the fog lifted and the English saw to their horror that the wagons were guarded with more than

two thousand fighting men, the flower of Parma's army. Now was the time for honorable retreat, but retreat never entered the minds of the English. On they dashed in hopeless attack. Sidney's horse was killed under him. He leaped upon another. A ball crushed his thigh. He tried to fight on, but his horse bolted the field.

Faint with pain and loss of blood Sidney cried out, "Water, water!"

With difficulty a little was procured for him and held to his lips. At that moment a wounded foot soldier was carried up who was moaningly repeating the same cry for water.

Then Sir Philip Sidney, himself wounded to death, motioned the precious flask away with the words, "Give it to him. His necessity is greater than mine."

Books that will Suggest Topics for Talks

Collections

Cather — Boyhood Stories of Famous Men
Gilbert — More than Conquerors
Humphrey — Women in American History
Lefferts — American Leaders, Books 1 and 2
Parkman — Heroes of Today
Boy's Parkman
Rowell — Leaders of the Great War
Sanford — Modern Americans
Modern Europeans
Wade — Wonder Workers
Wildman — Famous Leaders of Industry

Individual Biographies

Moses — Louisa M. Alcott, Dreamer and Worker
Forbes-Lindsay — Daniel Boone, Backwoodsman
Meadowcroft — Boy's Life of Edison
Jones — Life of Edison
Jewett — God's Troubadour (St. Francis of Assisi)
Franklin — Autobiography
Hill — On the Trail of Grant and Lee
Wilmot-Buxton — Jeanne d'Arc

Nicolay — Boys' Life of Lincoln
Tarbell — The Boy Scouts' Life of Lincoln
Muir — Story of my Boyhood and Youth
Richards — Florence Nightingale
Hagedorn — Boys' Life of Roosevelt
Paine — Boy's Life of Mark Twain
Brooks — True Story of George Washington
Keller — Story of My Life
Washington — Up from Slavery

Exercise 38 — "The Human Side of Great Folk"

After you have collected all these interesting bits of biography, it would be too bad not to preserve them in some form. Wouldn't it be interesting to gather the best of them into a little booklet that you might present to another class or to the school library? Each pupil in the class might tell the incident that he thinks shows the greatest human interest. The picture of the one about whom the account is written would be an effective addition.

Your booklet should have a title. How do you like the one at the head of this exercise?

Exercise 39 — Which Career?

PROJECT FOR THE CIVIC CLUB

The Civic Club must surely appoint a Vocational Committee to investigate the positions that boys and girls can fill and to report the results of their investigations to the class. They might consider the subject from two points of view:

1. Those positions that eighth-grade boys and girls might fill if they left school now — such as office boy, messenger, nurse girl, "mother's helper," newsboy, fruit picker, worker in a cannery or other factory, delivery boy, etc.

2. Those more desirable positions that require preparation; and the amount of preparation that they require.

Exercise 40 — Patriotic Story Hour

PROJECT FOR THE CIVIC CLUB

Plan to tell one incident in the life of an American hero. Perhaps these groups will give you suggestions:

Indian	Colonial	Spanish War
Pilgrim	Revolutionary	Modern life
Pioneer	Civil War	Invention

Exercise 41 — Everyday Heroes

STORY HOUR FOR THE CIVIC CLUB

Have you not known some one in your life who was a real hero though no one ever published the fact? Tell such a story, trying to put into it the danger, if there was any, or the heroism, the courage, that the "hero" showed. These titles are merely suggestions:

Against the crowd
Taking defeat cheerfully
Kindness to dumb creatures
"There's a child in that burning building!"
"He calculated the distance within an inch."

Exercise 42 — State Program

PROJECT FOR THE CIVIC CLUB

Every one has a pride in his own state, in its resources, its history, its great men. Wouldn't it be interesting to have a committee prepare a state program and present it to the class — or have the whole club prepare it and present it at a school assembly?

Choose a girl to represent the state and at the same time to act as Mistress of Ceremonies, to announce the other

numbers on the program. Remember that incidents that contain human interest are much more entertaining, as a rule, than are lists of dry facts. Could you, perhaps, prepare exhibits to add to the interest of the program?

Exercise 43 — Energetic Games

PROJECT FOR BOYS

What is your favorite outdoor game? Could you explain the way it is played so that fourth-grade girls, let us say, could play the game from your directions? How would you like to invite a lower grade and try the experiment on them?

Here are a few suggestions for games. Every boy can probably add to the list.

Poison snake	Hare and hounds
Dodge ball	Three deep
Prisoners' base	Duck on the rock
Pullaway	Crack the whip
Shinney	Bull in the ring

Exercise 44 — Health Project

FOR THE OUTDOORS OR THE CIVIC CLUB

Schools throughout the country are making considerable effort to increase the health of the pupils, to bring them up to standard in weight. What is the situation in your class? Have you investigated at all to find out what boys and girls of certain heights and ages should weigh? What can they do to reach the standard?

It would be interesting and beneficial to make such a study. Perhaps you might appoint a committee, or several committees, to investigate the subject as thoroughly as

possible and report the results to the class. Here is a suggestion for a division of the work:

1. What *should* we weigh?
2. What *do* we weigh?
3. How can we remedy matters?
   - *a*. Food
   - *b*. Sleep
   - *c*. Cleanliness
   - *d*. Exercise and fresh air
   - *e*. Clothing

It might be a good plan to put the results of your investigation into a little booklet that could be passed from room to room for all in the school to get the benefit of your work.

Exercise 45 — Game Three

"Who am I?"

This game might be played as part of any program that the Civic Club plans.

Decide upon a famous character that you will represent. You may tell what he did, how he looked, even when he lived, but you may not tell his name.

Divide the class into two sides. The side that first guesses who you are scores *one*. If incorrect guesses are made, you must continue to tell about yourself until some one guesses correctly. The one who makes the correct guess continues the game.

Exercise 46 — Class Newspaper Project

If you have a school newspaper, plan to conduct an eighth-grade page, on which you will put items of especial interest to the eighth grade. If you have no school newspaper, you might make arrangements to have a class

newspaper. Such a project need not interfere with regular classwork at all.

Choose an editor, perhaps two assistant editors, and one or two reporters for each row. One row might be responsible for items of general school news, another for athletic news, another for club reports, another for personals, etc. The reporters hand their items to the assistant editors, who correct the articles and pass them to the editor for approval. (Many classes prefer that the editor be the teacher.) The assistant editors decide upon the arrangement of the items and see that they are pasted upon big sheets of paper and made ready to be passed about the class during free periods.

NOTE. — In many communities the newspaper is very willing to set apart a certain space each week for the use of a school. At all events, the paper will usually accept items of school interest, if they are carefully and interestingly written. A report of a school debate, of a school entertainment, of some project that the school is working out and that would be of interest to the community — any items of this kind are generally considered news.

Exercise 47 — Junior News Review

Sometimes, instead of conducting a newspaper of its own, a class prefers to report, once a week or once a month, upon the best things that it has found in the different magazines that the class enjoys. An editor and several assistant editors should be chosen for such a review and the arrangement of material (the order of the talks) carefully planned. Sometimes the article can be read as it originally appeared (a poem, for example) but usually only extracts should be read, the connecting links being supplied by the one who is giving the report.

Watch out for *and* in a report of this kind. Don't let it spoil good talks.

Exercise 48 — Game Four

"Famous Quotations"

Each one in the class should choose a quotation that the class has met in its reading of history or literature.

Divide the class into two teams. The first pupil to guess who said the quotation scores *one* for his side and goes to the front to continue the game.

The game might be played as part of a program given by the Civic Club.

Exercise 49 — T. C. C.

A Better English Project

In most schools one week is set apart as Better English Week, a time in which all classes in all subjects pay especial attention to English. But really, shouldn't every week be Better English Week?

Some classes find that it helps them to remember to watch their English if they form the Take Care Club, which is known as T. C. C. Whenever any one makes a bad mistake in English, some one says, "T. C. C." and the offender is "out of standing." He can get back into good standing if he catches some one else in a bad mistake and says, "T. C. C."

Some Take Care Clubs concentrate their efforts upon one definite kind of mistake each week. For example, one week it might be *ain't;* another week it might be slang; etc. But bad errors of all kinds should be checked.

Exercise 50 — Debating

Most boys and girls like to debate. A class may have formal debates or informal. In either case, there are always two sides, those who favor answering the question

with *Yes* being on the *affirmative* and those who take the opposite view being on the *negative*. In a formal debate two speakers are generally chosen to represent each side. In an informal debate the whole class is divided into two sides or into groups of partners, each of whom represents one side of the question.

In any debate, one's aim is to convince the opposite side that the view which he upholds is the correct one. One can hardly be too clear in the explanation of what he wishes to prove. Perhaps the most common fault that boys and girls show in debating is that they take the proof of a statement for granted. But, in debating, a statement is worth absolutely nothing until it is proved; that is, until facts and figures are produced to show that it is true. Never lose sight of that.

In a debate, a speaker should, first, make clear what it is that he expects to prove; second, tell the reasons for his first statement; third, explain those reasons in detail, giving as many proofs as possible for each; fourth, conclude by summing up what he *has proved.*

Outline of Such a Talk

1. A statement of the question, to show what the speaker expects to prove.

2. A statement of the first reason. (This may be proved at once or all the reasons proved after all have first been briefly stated.)

3. A statement of the second reason (and as many other reasons as the speaker expects to prove).

4. Proofs showing that the arguments of the other side are weak or even untrue.

5. Conclusion, summing up the *proofs* that have been stated.

For one recitation bring to class two reasons in favor of

one of the following questions. For another recitation prepare two reasons against the same question.

1. Should tramps be fed?
2. Should the summer vacation be lengthened?
3. Should school keep twelve months in the year?
4. Should the school day be lengthened to six o'clock?
5. Should the school session last only half a day to allow time for work and play?
6. Does a high school education help one to succeed in life?
7. Would Monday be a better school holiday than Saturday?
8. Should the curfew be enforced?
9. Are girls more helpful to their parents than are boys?
10. Is it better to be the child of poor parents than of rich parents?

Exercise 51 — Debating Club

By all means form a Debating Club. As was suggested in the Introduction, if time during school hours does not permit having many debates, perhaps arrangements can be made occasionally for holding one after the regular school session. You will need a president and a secretary, the president to take charge of the meetings and the secretary to read the minutes of the last meeting and to post notices of debates.

When the club has assembled, the president calls first upon the secretary to read the minutes of the last meeting. He then asks if there are any questions or objections arising from the reading. If there are none, he orders that the record stand approved. He asks the secretary if there is any correspondence relating to the affairs of the club (if any other room has asked for a debate, for example).

Then comes public business, the debate itself. The chairman (the president) reads the question for debate and names the speakers in the order in which they will appear. He

then retires and leaves "the floor" to the first speaker. The speeches usually have a time limit. When they are finished, if judges have been appointed they retire to consider their verdict. Meanwhile the chairman may, if there is time, open the meeting for general discussion and call upon speakers *for* and *against*. If no judges have been asked to serve, the chairman will again read the question and ask the assembled club to vote *for* and *against*, the secretary counting the number each time. The chairman announces the result and adjourns the meeting.

It must be understood that, as soon as the president takes the floor as chairman of the meeting, every one else must take his seat and give attention. In the open discussion, if any one wishes to talk, he should rise at his seat and wait to be recognized by the chairman. Then, and not till then, may he say anything.

Other subjects for discussion:

1. Should two students ever study together?
2. Should a student report another for breaking the rules (or for cheating)?
3. Do school clubs interfere with scholarship?
4. Should a student receive credit for a history paper that is faulty in its use of English?
5. Should a pupil be expected to learn a lesson that he does not like?
6. Is a dog a better pet than a cat?
7. Is the horse a more useful animal than the cow?
8. Are winter sports more enjoyable than summer sports?
9. Are fashions in dress worth following?
10. Should merchants give trading stamps?

Exercise 52 — A Poem Booklet

PROJECT FOR THE BOOKLOVERS' CLUB

Have you not often in your reading of books and magazines chanced upon a poem that you enjoyed? Don't you think that the rest of the class would enjoy it also if you brought it in and read it to them or let them read it at their seats? Perhaps the class would like to gather these poems into a little booklet to be preserved. If, when you contribute a poem, you will add a comment on why you like it, the comment may help some other pupil to appreciate the poem.

Exercise 53 — Thanksgiving in Other Lands

PROJECT FOR CIVIC OR BOOKLOVERS' CLUB

Are we the only land that has ever celebrated a Thanksgiving Day? Have you ever heard of the Greek harvest celebration in honor of Ceres? or the Roman harvest festival? Do you know anything of the English Harvest Home Festival? of the Jewish Feast of the Tabernacles? of the Dutch Thanksgiving in celebration of their deliverance from the Spaniards?

The topic is worth investigation. It will give either club material for a good program. These books may prove helpful, either for this topic or for similar topics:

Patten, H. P. — The Year's Festivals (in different countries)
Urann, C. A. — Yule-tide in Many Lands

Exercise 54 — Game Five

"THE TELEPHONE GAME"

A committee is chosen to prepare two sets of slips to pass to the class. On each slip of one set is a question. These slips are numbered. While one member of the committee

passes these to one half the class, another member passes the second set of slips (on which are numbers only) to the other side.

The chairman then calls, "One." One pupil in the class has a question numbered 1 and another pupil has a slip numbered 1. Both stand and pass to opposite corners of the room. The one who has the question then asks the other to direct him to the place indicated on the slip. His opponent should answer the question clearly or he does not score. The chairman then calls for the second group, and so on. The teacher as umpire announces "Score" or "No score." The slips are afterward collected and repassed (or new ones passed), to give the other side a chance to score.

Have the questions fit the place in which you live. These are merely suggestions:

Directions for going
- from the railway station to the schoolhouse
- from the railway station to the nearest postoffice
- from the railway station to the center of town
- from the railway station to the residence section
- from the railway station to a certain hotel
- from the railway station to a certain bank
- to the public library
- to a public park
- to the business section
- to the most interesting place in town or near town
- to a good fishing place
- to the golf links

Exercise 55 — School-city Project

For the Civic Club

Before entering upon this project, the class should study the main departments into which the business of carrying on a city divides itself and in a general way learn the work

of each of them. For example, what is the work of the following departments?

1. Police
2. Fire
3. Health
4. Buildings and Parks
5. Street cleaning
6. Finance
7. Public affairs

The class will then divide into seven groups (or as many as the class decides to have), each of which will work out a school-city idea for the work of a similar department. For example, the Finance Committee may decide that since money has to be collected for various activities in the school (as, for the school newspaper today and a tax for a party tomorrow) they suggest that the Budget System be inaugurated (and they explain how it could be worked). Or the Buildings and Parks Committee may suggest what *this class* can do to take care of the building and the school yard and beautify the room. The members of each committee will give talks to explain what its work will be.

The School-city should elect a Mayor and a chairman of each department. The Mayor will call for reports from the committees from time to time. Occasionally he will assign a topic for special investigation; as,

Buildings and Parks. — (1) What can be done to keep our yard clear of papers? (2) What definite system can you suggest to have flowers in the room every day?

The committee will then work on the problem and write out its report in some such form as the following:

Your committee, appointed to investigate the condition of the yard after the noon recess and to recommend ways and means of improving it, begs leave to submit the following report and recommendations:

1. (Report on the condition of the yard)
2. (Give suggestions for improvement)
3. (Sign the report)

Respectfully submitted,

Chairman.

This project can go on without interfering with any other that the Civic Club conducts. If need be, its meetings can be held after school. Its activities may be as narrow or as wide as the class wishes to make them; that is, it may be considered merely one of many projects or it may absorb and direct every activity of the eighth grade. Each aisle may be a street in the city, each row a ward. Each ward may have its aldermen. Meetings may be either Town Assemblies, to which all citizens go, or City Council meetings, to which aldermen go; or there may be a Commission form of government. Each class should work out the problem for itself.

Exercise 56 — A Drama League

A Project for All

It is great fun to dramatize stories or scenes in history. Even simple fables can be dramatized in such a way as to add considerably to their effectiveness.

Below is given an Indian folk story and a dramatization of that story. Read both carefully to tell

1. What changes have been made in the dramatized version?
2. Are the changes improvements over the narrative version?

I

The Tiger and the Jackal

A Tiger, who had been caught in a cage, saw a Brahman approach and begged to be released. The Brahman said, "If I

let you out, will you promise not to attack me?" The Tiger promised, and the man therefore let the Tiger out. But the moment the Tiger was out, he sprang upon the Brahman and caught him. At this the Brahman begged the Tiger to remember his promise and not to be so ungrateful, but the Tiger declared that all the world is ungrateful. They decided to let the first three things they met decide the matter for them. On coming to a Tree, the Brahman asked, "O Tree, is the world ungrateful?" The Tree replied, "I do good to mankind, but they return evil, lopping off my branches and cutting me down." Then they came to a Road, and the Brahman said, "O Road, Road, is the world ungrateful?" The Road replied, "I do good to mankind, but they return evil, defiling my surface as they go." At last they came to a Jackal, and the Brahman made the same inquiry as before. "I really don't understand," said the Jackal. "Let us go back together to the cage." When they reached it, he requested the Tiger to step inside so that he could understand the situation. When the Tiger entered, the Jackal secured the door, and the Tiger was left to his fate.

Gratitude

Characters

Tiger — Tree
Brahman — Road
Jackal

Place: The Wayside. Tiger caught in a cage.

Tiger (*Shaking the door of the cage*): Oh, if only I could get out! Will no one pity me? Will no one help me?

Brahman (*Coming by*): What is the matter, friend Tiger?

Tiger: Oh, good Brahman! Kind Brahman! Let me out of this cage! Oh, let me out!

Brahman: My friend, is it safe to set you free? How can I tell what you will do if I open the door of the cage? Perhaps you will eat me.

Tiger: Oh, no, good Brahman! Indeed, if you will set me

free, I will be your servant through life! If you only knew how I suffer, you would open the door at once!

Brahman: Poor Tiger! Indeed, I am sorry for you. There (*opening the door*), you are free!

Tiger (*Springing from the cage*): Ha! Ha! Ha! How stupid you are to set a hungry tiger free! Now I will eat you at once.

Brahman: But remember your promise!

Tiger: Promise! Who cares for the promise of a starving tiger?

Brahman: But you will not eat me! How could you be so ungrateful?

Tiger: Ungrateful! The whole world is ungrateful. I will prove it. Ask the first three things you see if I am not right. If even one tells you that the world is grateful, I will spare your life.

Brahman: Very well. I agree. (*Turning to a tree by the wayside*) O Tree, is the whole world ungrateful?

Tree: It certainly is. The Tiger is just right. For years I have given shade and fruit to all who pass by, and how am I rewarded? They cut down my branches for firewood. It is the way of the world, my friend.

Tiger: Didn't I tell you so?

Brahman (*Looking down on the road*): O Road, speak for me. Tell the Tiger that the world is not ungrateful.

Road: Alas, my friend, I cannot! Year in, year out, through heat and cold, I serve man and beast. Who ever stops to thank me? All trample on me as they go along. Not one is grateful.

Tiger: Now do you believe me? Will you stop your foolish questions? I am hungry and want my dinner.

Brahman: I have one other chance, you know.

Tiger: Here comes a Jackal. Ask him. It is your last chance, remember.

Jackal: What ails you, good Brahman?

Brahman: I am in trouble, friend Jackal, and I do hope you can help me. As I came along the road, I saw the Tiger in this cage. I set him free, and now, instead of being grateful, he wants to eat me. Do you think he is right?

Jackal: But I don't understand. Who was in the cage, and who helped him, and who wants to eat the other, and who is ungrateful?

Brahman: The Tiger was in the cage, and I —

Jackal: Yes, yes, I see! You and the Tiger were in the cage.

Brahman: No, no! The Tiger was in the cage, and I was walking along.

Jackal: Yes, yes! The Tiger was walking along and —

Tiger: Nonsense! How stupid you are! I was in the cage!

Jackal (*Pretending to be very much frightened*): Oh, yes, Sir Tiger. Now I understand. I was in the cage — no, no! The Tiger was in the Brahman and the cage came walking by — no, no! What nonsense I am speaking. Is no one wise enough to make me understand?

Tiger (*Impatiently*): Yes, Mr. Jackal, I am wise enough to make you understand, and I will. I am the Tiger. Do you understand that?

Jackal: Yes, Sir Tiger.

Tiger: There is the Brahman. Do you understand that?

Jackal: Yes, yes, O wise one.

Tiger: This is the cage. Do you understand that?

Jackal: Yes, O strong one. You make it very clear.

Tiger: Well, I was in the cage. Do you understand that?

Jackal: Yes, but —

Tiger: But what?

Jackal: I do not understand, O great one, how you got into the cage.

Tiger: O stupid one! I walked into the cage this way. (*Walks into the cage*) Now do you understand how I got in?

Jackal: (*Shutting and bolting the door*) Indeed I do, O foolish Tiger! But do you understand how to get out? If you don't, I fear you must stay there, for the good Brahman and I will leave you to your fate. Good-by, ungrateful one.

NOTE. — Don't you know a fable or other story that you would like to dramatize and act before the class? You might divide the class into groups, each group to work out one such simple play.

CHAPTER III

EXERCISE FOR QUICK WITS

Perhaps you have already learned that to speak and write even correctly, let alone interestingly, one must keep his mind pretty closely on what he is saying. There are so many opportunities for little slips, so many places where a wrong choice is fatally easy.

In our language there are many fine points, upon which we could spend many days and weeks, but which for our purpose are altogether beside the mark. We shall therefore speak only of those matters that are absolutely necessary for us to know if we wish to speak with any degree of correctness. If we learn these few thoroughly and use the quick wits that are naturally ours, we shall speak and write fairly correctly. We shall consider chiefly

1. Sentences
2. Pronouns
3. Verbs

If we make no mistake in any of these three, we shall have little need to be ashamed of our speech or writing.

We have learned that a sentence is a group of words that expresses a complete thought. Have we also learned to put the period or the question mark where the thought ends? That's the real test. The definition means little unless we can apply it. If we still commit the unpardonable sin of running two sentences together as if they were one, we do not know sentences.

The mistake of running two sentences together as if they

were one is the sentence error called the *Baby Blunder*. It is the worst mistake one can make in writing (See Exercise 16.)

The different kinds of sentences are these:

1. *Declarative*, stating a fact; as,

   The boy ran fast.

2. *Interrogative*, asking a question; as,

   Did the boy run fast?

3. *Imperative*, expressing a command or request; as,

   Run fast.

4. *Exclamatory*, expressing strong feeling; as,

   Oh! He fell!

Exercise 57 — Sentence Sense

THE BABY BLUNDER

Wrong	*Right*
1. Come in a while, it's early.	Come in a while. It's early.
2. I can't come today, will tomorrow do?	I can't come today. Will tomorrow do?

Do you find any Baby Blunders below? Are any of the sentences correct?

1. Why didn't you come sooner, I've been waiting a long time.
2. I didn't know it was late, our clock must be slow.
3. I came right over, has it taken me very long?
4. Yes, I'm going now, I'll see you in the morning, good-bye.
5. Be sure you bring your history, you know I lost mine.
6. You lose so many books, why do you?
7. I don't remember where I put them, I suppose.
8. Are you going to the party, I'm not.
9. I got my invitation yesterday, did you?
10. Yes, it came yesterday, I think, or the day before.

Exercise 58—Catch Words

So, therefore, then, there, also, still, perhaps, consequently, moreover, nevertheless

These words must be watched very carefully, for they are catch words. They often cause boys and girls to make mistakes in sentence structure. Every time that you expect to write one of them, stop a moment and think.

The fact to remember about them is that they join in thought but not in grammar. The thought that they begin is a *new* thought and should be put into a separate sentence.

Wrong	*Right*
1. I just got up to recite, then the bell rang.	1. I just got up to recite. Then the bell rang.
2. The roads were very muddy, so we decided to go by train.	2. The roads were very muddy. So we decided to go by train.

Is each of the following expressions *one* sentence or more than one?

1. The weather turned cold therefore he wore his overcoat.
2. The house was very warm still they did not open the window.
3. Mary had a bad cold so the doctor sent her to bed.
4. It has been raining all day perhaps tomorrow will be fair.
5. It has been raining all day nevertheless the roads are not very muddy.
6. He said he would not go moreover he kept his word.
7. We rested for a few minutes then we went on.
8. We had two weeks' vacation so we decided to take a trip to Uncle Jim's.
9. He seems to study his lessons still he does not understand the work.
10. He did not receive a passing grade therefore he had to repeat the semester's work.

Exercise 59 — Subject and Predicate.

A. In searching out the subject and the predicate of a sentence, always look for the verb first. Then ask yourself, "*Who* or *what* does the action of the verb?" The answer will be the subject; as,

Boys *fly* kites

Fly is the predicate verb. *Who* fly kites? *Boys* fly kites. Hence *Boys* is the subject.

Take especial care when the verb is some form of *be*. Such forms show no action; they make an assertion about somebody or something; as,

We *are* cold.
They *were* in a hurry.

B. If the subject always came first in a sentence, it would be a comparatively easy matter to find it. But the subject does not always come first. A good many sentences, for example, begin with *it* or *there*, used merely as an introductory word. Such words are not subjects. Some other word or expression in the sentence is the subject; as,

There were *twelve boys* in the game.

Interrogative sentences, too, do not begin with the subject; as,

When do *you* leave?
Where is *my hat?*

Observe that in such sentences the verb is usually made up of more than one word, with the subject standing between the words; as,

Where *are* you *going?*
Why *have* I *been notified?*
When *should* he *arrive?*

Declarative sentences may also contain verbs of more than one part; as,

I *have gone* to every game.
You *have* never *been* there.

An imperative sentence usually has the subject omitted; as,

(You) come here a minute.
Mary, (you) go to the door.

(*Mary* is here an independent word used in address.)

Be careful of such sentences as

One of her eyes was badly hurt

where the subject is not *eyes* but *one*.

C. Point out (1) the complete predicate and (2) the complete subject in each of the following sentences. Then point out (3) the predicate verb and (4) the subject substantive (the subject in its simplest form).

1. There lay my book.
2. Into his soul a vision flew.
3. Up the street came the rebel tread.
4. The youngest of the three sisters is the tallest.
5. Down came the chill wind from the mountain.
6. There was a long line at the box-office.
7. They advertised the picture far and wide.
8. In several places in the West grow mighty redwood trees.
9. Have you seen the Big Trees?
10. Some of these trees are very old.
11. There is no need to hurry.
12. It is a difficult problem.
13. Many varieties of wild flowers grow in these hills.
14. What have you in your hand?
15. This morning the plumber came.
16. The leak in the pipes was mended in a short time.
17. Did you go to the circus yesterday?

18. There were too many acts in the ring at the same time.
19. Did you see the accident?
20. One of the clowns was injured badly.
21. Are you going again?
22. Go with me tomorrow.
23. Give some peanuts to that elephant.
24. It is time for dinner.
25. When shall I see you again?
26. What a good time we had!
27. Would you like to train animals?
28. Such work requires steady nerves.
29. There are too many risks in it.
30. The danger in it I would enjoy.

Exercise 60 — *Is* or *Are?*

1. One of the clowns *is* injured.
2. There *are* many risks in such work.

We all know that *is* goes with a singular subject and *are* with a plural subject. It is of the highest importance, therefore, that we know at once, as we speak or write, whether the subject of our sentence is the one or the other. In (1) above *is* is right, for the subject is not *clowns* (though some in the class may be tempted to regard it so) but *one*. We would say several clowns *are*, but one clown *is*. In (2) above, *there* cannot, of course, be the subject. We must look ahead to find what *are*. Transposing the sentence, we have

Many risks are there in such work

showing that *risks* is the subject; *are* is the correct verb.

Study the following sentences carefully to decide upon the subject. Is it singular or plural, meaning *one* or *more than one?* Therefore will you choose *is* or *are* to go with it in each case? Be particularly careful of such sentences as

The *library* with a million dollars' worth of books *is* totally destroyed.

As the sentence is written, the subject is not *books* nor *dollars*, but *library — one* library. Therefore the verb *is* is correct.

1. There —— only three oranges in the dish.
2. There —— several chairs in the next room.
3. Where —— the boys?
4. Here —— one of them at last.
5. I don't know which one of the boats —— still out.
6. Several of the boys —— still out in the boats.
7. The guide with four or five of the boys —— coming up the path.
8. Which —— the problems for tomorrow?
9. Only one of the problems —— really hard.
10. All of the problems —— easy.
11. Only one variety of evening primroses —— found in this vicinity.
12. The flower with its big, showy yellow blossoms —— most striking.
13. The beauty of the gay flowers —— seen only after nightfall.
14. Along stream beds —— frequently the place where these flowers —— found.
15. Where —— the thousands upon thousands of blossoms in the daytime?
16. There —— times when the display is quite wonderful.
17. There —— seven of us here now.
18. There —— three extra chairs in Miss Smith's room.
19. There —— ten numbers on the program now.
20. What plans —— there for this afternoon?

Exercise 61 — Game Six

"Row by Row Contest"

This game is played by rows. It may be made to fit almost any exercise in this chapter (Exercise 60, for example) in which *rapidity* of recitation is of importance.

If every one in the row recites correctly, the row scores

one. But the recitation must be rapid. As soon as any one misses, the contest passes to the next row. There should be as many "rounds" as time permits. As soon as an exercise is finished, it is begun again. The row that gains the highest score wins.

Perhaps your teacher will let you choose a student leader occasionally to take charge of the contest.

Exercise 62 — The *s*-Form

One boy *is*	Two boys *are*
One boy *comes*	Two boys *come*

When we speak of one person or thing, we use the *s*-form of the verb, as is shown in the first column above. When we add the *s* to the subject, we omit it from the verb. The *s*-form of the verb is always singular.

Which form of the italicized verb would you use in each of the following sentences? Give your reason in each case.

1. Here *come* one of your brothers.
2. When the sun sets, there *come* upon the hills a wonderful evening glow.
3. The color upon the hills *change* from hour to hour.
4. From here the ascent of the hills *look* easy, but the roughness of the paths really *tax* one's endurance.
5. The view over hills and valleys *fill* one with a sense of the insignificance of one human being.
6. A mass of evergreens and redwoods *top* the hill.
7. The chances for a poor climber to reach the top before night *seem* slight.
8. One's sense of the direction of the many winding paths *grow* less and less sure.
9. A ring of giant redwood trees *give* one some idea of the size of the original tree.
10. When one of the original redwood trees *die*, a ring of smaller trees *spring* up about its base.

Exercise 63 — Subjects and Predicates in Interrogative Sentences

An interrogative sentence is in the inverted order. Before attempting to divide such a sentence into subject and predicate, one should transpose it to the direct order.

MODEL

Is John going to the store?

The direct order is *John is going to the store.* The full subject is John; the full predicate is *is going to the store.* The subject noun is *John,* and the predicate verb is *is going.*

Recite on these sentences in the same way:

1. When is the family going to see Aunt Jane?
2. Is the Public Library in the north part of town?
3. Can you do the fifth problem?
4. With which knife did your sister Mary cut the bread?
5. Did the train arrive at three o'clock?
6. Are you a Camp-fire girl?
7. Did you see the parade yesterday?
8. Was it a good parade?
9. Do you expect to go to the circus?
10. Was the circus interesting?

Exercise 64 — Contractions

In conversation, interrogative sentences quite regularly begin with shortened or contracted forms. Some of the letters of the expression are omitted, and an apostrophe (') is used to show where the letters would be in the longer form. For example,

Longer form — *Is* your work *not* finished?

Contracted form — *Isn't* your work finished?

Write twenty sentences, using ten of the following expressions in both the contracted and the longer form:

I'm	we aren't	it's	can't
you're	you aren't	aren't you?	won't
he's	you're not	can't they?	mayn't
he's not	they've	don't they	he hasn't
we're	they're	couldn't	it isn't
we're not	isn't it?	they haven't	doesn't she?
we've	haven't you?	doesn't he?	it's not

Exercise 65 — *Ing* Words

SENTENCE OR PHRASE

I was *waiting* for the car on that corner.
While *waiting* for the car, I saw the accident.

In the first sentence above, *waiting* by itself is not a verb. It does not really become a verb until the verb *was* is added. In the second sentence, *waiting* by itself is no verb. There is no verb added to it; hence it does not make a sentence. It introduces a group of words (a phrase), but the group cannot stand alone as a sentence. No *-ing* word by itself can make a statement.

(1) He *was* singing a song. — A statement.
(2) Singing a song — No statement.
(3) Singing a song, *he entered* the room. — A statement.[1]

A. Make two statements of each of these phrases, using methods (1) and (3) above:

Whistling a tune; humming an air; looking at nothing; wearing no hat; driving a big car.

[1] You will notice that an *-ing* group of words in a sentence is usually set off by a comma. However, your teacher will pay but little attention to such punctuation within the sentence. It is *end punctuation* that you should concentrate upon. That is, where does the sentence end, and what mark comes at the end?

B. What is wrong with these sentences? Are any of them right?

1. I thought the little rabbits the funniest sight. Poking their heads in and out of the wire door faster than I could wink.

2. The procession gradually came into sight. Advancing slowly along the street.

3. I am afraid he is not taking very good care of himself. After being sick so long, too, and up just a few days.

4. My mother told him he'd better be careful or he'd have a relapse. Especially after having the "flu."

5. After we'd been waiting about an hour, there came John. Walking along, if you please, as if nothing in the world concerned him.

6. I think that his aunt felt like boxing his ears. With perfect right too, seeing that he knew she had depended upon him to drive her over there.

7. "All aboard," he called as he backed out the car. Not even getting down and helping his aunt with her many parcels.

8. She hardly glanced his way. Seeing that he was not going to help her, she got in alone.

Exercise 66 — Division into Sentences

Divide the following selection into sentences:

Long before Europe knew anything about printing a Chinaman invented a means for making type using a mixture of lead and silver the first newspaper made its appearance about the year 400 A.D. being printed on sheets of yellow silk for fifteen hundred years thereafter it undertook to supply its readers with news printing accounts of events which happened in China and the rest of the world as far as its sources of information extended about fourteen hundred years ago another venerable publication made its appearance before the Chinese reading public as the publishers wished to keep its pages reasonably free from errors it was the custom for hundreds of years to punish with instant death any printer guilty of a mistake

Exercise 67 — Game Seven

"Hit the Bull's Eye"

The class is divided into two sides as for a spelling match. One side begins by naming the last word in the first sentence in a selection below and the mark of punctuation that follows it. If he gives it correctly, the next one on his side continues the game. If he makes a mistake, the first one on the opposing side continues. Each correct answer counts *one* for the side.

I

Italy is famous for its macaroni quantities are exported to our country every year it is made in different sizes and shapes sometimes in long strings and sometimes in tubes the size of one's finger tubes of the dough dry on racks in front of the factories within the factory men and boys are hard at work have you ever seen macaroni being made men mix the flour into dough and knead it with great bars which are so fastened to hinges that they can be pressed down on the tables then the dough is carried to a cylinder in it are many small holes through which the dough is pressed out it comes in long pipes or sticks the boys carry these to the racks in the sunshine

II

The glass tanks in the aquarium at Miami in Florida contain during the winter months one of the greatest varieties of marine life in the world in the summer they are empty and dry even a fiddler crab could hardly exist in them in the fall the fishermen who are familiar with the haunts of the various species go after them with net and line in a short time they have enough to restock the tanks the job of releasing the fish in the spring is a difficult one all winter the finny visitors have lived off the fat of the land their food has come almost without their flipping a fin for it with their liberation begins a different story therefore the smaller specimens must be liberated first to give them a chance to get out of the way of the big fellows a curious feature of the

restocking of the tanks is that the same fish that are liberated in the spring often return in the fall employees of the institution learn to recognize various finny guests by scars or other markings almost invariably a few of those released in the spring will be found in the tanks again when the fishermen bring in fresh specimens

3

Motion picture producers soon learned that a musical accompaniment is a positive necessity it keeps the sense of hearing occupied and emphasizes the effect of the picture at first the efforts to secure musical accompaniment were not carefully planned usually there was only a pianist even now in the smaller houses one often finds only a pianist later came such devices as wooden blocks to provide an imitation of horse-trotting then a drummer was employed to accompany screen thunder with a roll on the bass drum gradually were added violinists and other musicians

There are different ways to secure appropriate music with a talented player the simplest way is improvisation to carry it out a player must watch the screen and constantly vary the music to emphasize the emotion in the picture perhaps the best instrument for improvisation is the organ sometimes an able composer writes music especially for a scenario in such case the orchestral parts are printed and a set either rented or sold with each copy of the film naturally this is the best way to get fitting music to choose the musical setting the picture is first viewed in silence for an idea of the plot and atmosphere then music is chosen for a second time the film is viewed the chosen music being played as an accompaniment usually much additional work is necessary to cut and fit the score to the scenes of the picture

4

How would you like to walk five laps around the world yes walk how would you like to do it all at night such is the record of the night watchman in the Southern Pacific office building in San Francisco for twenty-three years he has made five tours each night of the twelve-story building this trip amounts each

night to fifteen miles multiply this by 365 nights for the watchman has never had a holiday and you get an astounding result think of it 125,925 miles of night travel it is the equivalent of five times around the globe

5

She waited for some time without hearing any more at last came a rumbling of little cart-wheels and the sound of a good many voices all talking together "Where's the other ladder what ladder I have only one Bill has the other Bill[1] fetch it here tie the two ladders together won't they reach to the roof did you understand me here Bill catch hold of this rope do you think the roof will bear our weight mind that loose slate oh[2] it's coming down I wonder who did that was it Bill who's to go down the chimney indeed I shall not you do it I won't do it either Bill's got to do it here Bill the master says you've got to go down the chimney"

Exercise 68 — Find Material

LABORATORY EXERCISE

Keep your eyes open to find interesting selections that contain a few "catches" in sentence structure (or rewrite selections that you find). Any such selection that your teacher accepts for Game Seven raises the score of your side by *one*. (See also Exercise 71.)

[1] When a name is used in addressing a person directly, as here, it should be set off from the rest of the sentence by commas.

[2] This sentence may be punctuated in two different ways. That is, after *oh* there may be either a comma or an exclamation mark. If the latter is used, *it's* should begin with a capital letter to make a new sentence.

Exercise 69 — Sentence and Independent Clause

and, but, or

No group of words is a sentence unless it contains a subject and a predicate. Sometimes a sentence is made up of two or more groups of words, each group containing a subject and a predicate. We call such groups of words *clauses*, if they are used as parts of sentences.

Sometimes the two groups are of equal importance, being joined by one of the coördinate conjunctions *and*, *but*, *or;* as,

Mary swept **and** *Helen dusted.*
The bell rang, **but** *nobody moved.*
The clock must be wound tonight, **or** *we may miss the train tomorrow.*

Both clauses in each of these sentences are *independent;* that is, either one by itself would make a sentence. When the two are put together with a coördinate conjunction to make one sentence, we have a *compound* sentence, containing two independent (or principal) clauses.

Care should be taken to distinguish a simple sentence with compound subject or predicate (studied in Book I) from a compound sentence. Unless there is a second subject and a second predicate following the coördinate conjunction, the sentence is not compound.

Notice these sentences:

1. Mary washed the dishes. — Simple sentence with one subject and one predicate.

2. Mary and Helen washed the dishes. — Simple sentence with two subjects and one predicate.

3. Mary washed the dishes and put them away. — Simple sentence with one subject and two predicates.

4. Mary and Helen washed the dishes and put them away. — Simple sentence with compound subject and compound predicate.

5. Mary washed the dishes, and Helen put them away. — Compound sentence having an independent statement before and after the coördinate conjunction *and*.

Write five sentences to illustrate the five sentence forms shown above.

Try this Experiment

Suppose that there are five rows in your class. When it is time for the period to begin, the scorekeeper (who has been appointed beforehand) will have ready five slips numbered consecutively from 1 to 5. He will let some one draw a slip. The number drawn indicates the row that should put its work upon the board. If Number 1 is drawn, Rows 2, 3, 4, and 5 exchange papers and look for errors while Row 1 is putting its sentences upon the board. Then the whole class will turn its attention to the work on the board.

Exercise 70 — Sentence and Dependent Clause

Sometimes, however, one of the clauses of a sentence is so worded that it does not make sense when it stands alone. Such a clause is called *dependent* (or subordinate), because it depends for its meaning upon the rest of the sentence. A dependent clause always has a warning-word at the beginning, which says to the reader, "Look out for me. I make this part dependent." Such words are

when, while, if, although, because, since, as, unless

A sentence that contains a dependent or subordinate clause is called *complex;* as,

I'll be there *when you arrive.*
I'll go *if you do.*

Now, if such clauses are subordinate, they cannot possibly stand alone as sentences. What, then, is wrong with some

of the sentences given below? Are any of the sentences correct?

1. I'll do it for you. Although it doesn't seem fair to ask me because you know how hard it is for me to do such things.

2. Without hesitating a second, he plunged into the burning building. When there was not one chance in ten of his coming out alive.

3. Nobody has any patience with him any more. Especially because when he had so big a chance he let it slip through his fingers.

4. It was nip and tuck now between me and the tiger, although the advantage was on my side. When "Br—r—r—r!" sounded through my dreams. Just at the wrong minute it came, because if I had had only one more minute to sleep, I'd have bagged the beast.

5. I don't know when I have seen a better school performance. Although it was very simple, it was excellent.

Exercise 71 — Game Seven Repeated

"Hit the Bull's Eye"

Turn back to Exercise 67 to find the rules of the game. Use the following selections or others like them. Those that you prepare yourself are preferable.

1

The children of the village stood perfectly still a moment staring at Mowgli then they took to their heels shouting at the top of their voices he sat down by the gate hoping that some one would come with food when a man came out he opened his mouth pointing down it to show that he wanted food the man stared a moment and then ran up the one street of the village shouting for the priest the old man came to the gate with him came at least a hundred people all staring and talking and pointing at Mowgli

2

Rikki-tikki felt his eyes growing red and hot he sat back on his tail and hind legs like a kangaroo and looked all round him chattering all the while with rage both the snakes had disappeared in the grass when a snake misses its stroke it says nothing not even giving the slightest sign of what it means to do next Rikki-tikki did not care to follow them as he did not feel sure that he could manage two snakes at once so he trotted off to the gravel path near the house intending to think the matter over very carefully it was a serious matter to him

Exercise 72 — Subjects in Adverbial Clauses

A *clause* is a group of related words containing a subject and a predicate. Some clauses are *independent*, having the ability to stand alone as sentences. Others are *dependent* (*or subordinate*). Such clauses are introduced by subordinate conjunctions; as,

when	because	than	unless
where	since	till	until
while	if	whenever	before
as	as soon as	wherever	after
as if	as long as	whether	for
though	in order that	why	that
although	lest	provided	whereas

If you read a clause aloud, your natural quick wits will usually tell you whether it is independent or dependent. As an additional clew, always look for the introductory or connecting word. If there is one, the clause is dependent (or subordinate).

Some dependent clauses are

Adverbial, used like a one-word adverb to go with a verb, usually, and to help that verb express its idea more accurately.

A. Point out the adverbial clauses in these sentences, telling (*a*) what the introductory word is in each case; (*b*) what word the clause modifies or goes with; and (*c*) its subject and its predicate.

1. I came when I was called.
2. He arrived after most of us had left.
3. Off came his little cap when he saw us.
4. I shall stay until you return.
5. He went out while I was talking to you.
6. Unless I hear from you by two o'clock, I shall not expect you.
7. We shall stay in the country as long as the warm weather continues.
8. If the autumn rains set in, will you return at once?
9. We left the mountains because the nights were unusually cold.
10. We shall drive wherever you wish to go.

B. Write five sentences containing adverbial clauses. Use five of the subordinate conjunctions listed above.

Exercise 73 — Subjects in Adjective Clauses

Some dependent clauses are

Adjective, used like a one-word adjective to help a noun or a pronoun.

Point out the adjective clauses in the following sentences. Notice carefully that each connecting word in these clauses has two duties: (1) it joins its clause to some other word in the sentence, just as the introductory word in an adverbial clause does; but (2) because it is a pronoun, it acts usually as subject or object *in the clause which it begins*. For example,

The *girl* ***who*** *is coming* this way is my cousin.

The *man* ***whom*** we just *saw* is her father.

Occasionally the word is used as a modifier; as,

The *man* ***whose*** *hat* flew away may catch cold.

1. Late in the fall of 1773 three vessels which were loaded with tea anchored in Boston Harbor.

2. At a meeting which was called in the Old South Church the citizens voted to send back to England all the tea that lay in the holds of the ships.

3. They were stopped by the governor, who would not allow ships which had not been unloaded to sail back to England.

4. The governor, who would give the ships no pass, told the men who owned them to sail without one.

5. The people, who were much angered by the governor's words, took matters into their own hands.

6. A company of men who were disguised as Indians advanced to Griffith's Wharf.

7. They boarded the ships and proceeded quietly to the work which they had planned to do.

8. No damage which could be prevented was done to the vessels.

9. No one who was on the ships was molested.

10. The only thing which the bold party came to do was to break open three hundred and forty chests of tea, which lay in the vessels, and pour the contents into the sea.

Exercise 74 — Gather Material

LABORATORY EXERCISE

Turn to Exercise 67, Game Seven. Gather sentences from newspapers, magazines, and books. Each sentence should contain an adverbial or an adjective clause. Each five sentences of either sort that your teacher accepts for Game Seven raise the score of your row by *one*.

Choose a chairman for your row. He will either put the sentences on the board or will stand before a row and read

one sentence after another, the pupils in the row being required to name the clause in the sentence and tell what kind it is.

Exercise 75 — Compound Subjects

If two nouns or pronouns are joined by *and*, they form a plural subject, requiring a plural verb. If two singular nouns are joined by *or*, the combination remains singular, requiring a singular verb; as,

John and Henry *are* coming. (Both boys)
John or Henry *is* coming. (One boy only)

If one singular and one plural noun are joined, the combination is plural.

Supply *is* or *are* in each of the following sentences:

1. I'm sure there —— a pen and a pencil on the table.
2. —— there a pencil or a pen on that table?
3. —— Mary or Helen here yet?
4. —— the table and chairs all ready?
5. —— either the watch or the clock right?
6. There —— only one or two things that I must still buy.
7. There —— neither money nor time for such a trip.
8. A cat or a dog —— always with her.
9. —— my watch and rings on the dresser?
10. —— John and James coming to the party? No, neither John nor James —— coming.

Exercise 76 — Collective Nouns

There is a peculiar kind of noun that names a collection of persons or objects. Because it names *a* collection, it is regarded as singular, although several persons or things may be included; as,

a group, *a* mob, *a* school, *a* herd

A. What objects or persons may be included in each of the following collections or groups?

committee	jury	crowd	shoal
regiment	board	fleet	assembly
school	cluster	pack	army
drove	family	staff	bunch
trades union	congregation	tribe	crew
orchestra	train	squad	troop

Use in sentences the ten words that your teacher assigns you from this list.

B. Remember that a collective noun is usually singular. Supply *was* or *were* in each of the following sentences. Don't be caught.

1. The herd of cattle —— seen racing before the storm.
2. A company of soldiers —— charging the fort.
3. The flock of geese —— high overhead.
4. In our class —— twenty students.
5. A grove of trees —— to be our sign for making the turn.
6. A squad of soldiers —— guarding the prisoner.
7. The covey of quail —— easily cornered.
8. The jury —— unanimous in the verdict.
9. A tribe of red men living in the caves of the hills —— the travelers' concern.
10. A clump of day lilies —— growing near the fence.
11. An angry mob —— gathering in the street.
12. The choir —— expecting to have unusually good Easter music.
13. Congress —— not in session when I was there.
14. The pack of dogs —— vainly striving to regain the scent.
15. Many herds of buffalo —— formerly in these wilds.
16. The congregation —— amazed at the suggestion of the speaker.

17. A group of angry members —— seen hurrying down the aisle.
18. The Board of Directors —— expected to meet here today.
19. Crowds —— collecting near the scene.
20. Our team —— at the head of the league until this week.

Exercise 77 — Pronouns

A. — Number in Pronouns

Arrange the following pronouns in three columns, as follows:

1. Those that may be used only in the singular number
2. Those that may be used only in the plural number
3. Those that may be used in either number

I	my	it	hers
he	his	she	their
we	ours	they	its
us	him	me	mine
you	them	her	yours
our	your	theirs	each

B. — Person in Pronouns

Again divide the pronouns given under *A* into three lists, this time telling:

1. Those used to represent the speaker, singular or plural
2. Those representing the person spoken to
3. Those representing the person spoken of

These three groups of pronouns will show the *first*, *second*, and *third* persons. The first person is the speaker; the second person is the one spoken to; the third is the one spoken of. Arrange your lists in this way:

1		2		3	
First Person		*Second Person*		*Third Person*	
Sing.	*Plu.*	*Sing.*	*Plu.*	*Sing.*	*Plu.*

C. — Case in Pronouns

Again divide the pronouns given under *A* into three lists, this time telling:

1. Those that may be used as subjects
2. Those that may be used as objects
3. Those that show possession

Most pronouns have a different form for each of these relations. We call them the three *cases* of the pronoun.

Exercise 78 — Subject or Predicate Nominative?

The subject of a sentence is said to be in the *nominative case*. In some sentences, especially after the verb *is*, there is a noun or a pronoun that stands in the predicate but means the same as the subject and is in the same case as the subject. It is called a *predicate nominative;* as,

John is their chauffeur.
John = their chauffeur.

When the predicate nominative is a pronoun, it sometimes causes us trouble, because our natural inclination seems to be to use an objective pronoun after a verb. But we must remember that when we have any form of the verb *be* (*am*, *is*, *are*, *was*, *were*, *been*), in a sentence or any verb that is used with the meaning of *be* (*seem*, *appear*, *look*, etc.) the pronoun that follows will mean *the same as the subject* and must be in the same case; as,

It is *I*.	It = I.
The one they want is *he*.	The one = he.
It must have been *she*.	It = she.

Point out the nouns and the pronouns that are used as predicate nominatives in the sentences given below. First,

look for the verb in each sentence, being especially careful of such verbs as *must have been*, as in

It must have been *she*.

After you have found the verb, ask yourself, "*Who* or *what* must have been?" The answer will be the subject. *It* must have been. After the verb comes *she*, which explains or means the same as *it* in the sentence. *She* is the predicate nominative.

These are the two clews for finding a predicate nominative:

1. It completes the verb
2. It means the same as the subject

Don't be too sure of yourself in reciting on the following sentences. Some of them do not contain predicate nominatives.

1. The captain of our team is John Andrews.
2. It should have been George Brown.
3. How mighty are the towering hills!
4. Boys and girls can be good citizens.
5. It was I who rang your bell.
6. I wish to see Mrs. Howe. Are you she?
7. I am her sister.
8. Are you a friend of hers?
9. I don't think that could have been he.
10. This is the month of furniture sales.
11. That is not the account I asked for.
12. Is this today's paper?
13. Where is today's paper?
14. I think there was no paper.
15. Those curtains are a disgrace.

Exercise 79 — Game Eight

"Pronoun Steps"

This game is played by rows. There should be the same number of pupils seated in each row. The first pupil in each row passes and stands beside the last seat in his row. The leader then assigns pronoun forms. For some time he may call for *number;* then he may call for *person;* then for *case.*

For example, suppose he announces that he will call for *person.* He looks at the pupil standing in the first row and says, "He." The pupil should at once reply, "Third." If he answers correctly, he advances one step (one seat) in the row. Thus one answer less than there are seats in the row will earn him *one* for his row. If he cannot answer correctly or before the scorekeeper counts five, he does not advance. The pupil in the second row should then answer and advance. As soon as any row scores, the pupils who are "stepping" return to their seats, and those sitting in the second seats in the several rows take their places beside the last seats in the rows and continue the game. The row gaining the highest score wins the game.

Exercise 80 — Which Pronoun?

I, he, she, it, we, they, and *who* are pronouns that are used either as subjects or as predicate nominatives. They are in the *nominative* case.

Me, him, it, us, them, and *whom* are pronouns that are used as objects. Hence they are *objective* forms. They may be objects of verbs; as,

We saw *him.*
The man thanked *us.*

or they may be used as objects of prepositions; as,

He gave it to *me*.
We bought it for *him*.

These are common prepositions:

about	at	down	throughout
above	before	during	till
aboard	behind	except	to
across	below	for	toward
after	beneath	from	under
against	beside	in	underneath
along	between	into	until
amid	betwixt	of	up
amidst	beyond	on	upon
among	but (except)	over	with
around	by	past	within
athwart	concerning	through	without

Choose one of the forms in italic in the following sentences. Be able to give the reason for your choice.

1. I think I saw *she — her*.
2. Are you sure it was *she — her?*
3. *Who — whom* did you see?
4. I don't remember *who — whom* it was.
5. Is it *I — me* whom you called?
6. Is that *he — him* coming in now?
7. The tall man is *he — him*, I think.
8. I have not seen *he — him* for some time, but I'm sure it must be *he — him*.
9. I am sorry, but it could not have been *I — me*.
10. If you will tell me where you saw me, I'll tell you if it was really *I — me*.

Exercise 81 — Pronouns after *And* and *Or*

Sometimes subjects or objects in sentences are compound, the two parts being joined by *and* or *or*. Of course, both parts that are joined must be in the same case; as,

Subject — both nominative — Mary and *I* are here.
Pred. nominative — both nom. — I think it was *she* and *I*.
Object of verb — both objective — We invited John and *him*.
Object of prep. — both objective — This is for John and *me*.

In the following sentences, which of the italicized pronouns are correct? Why?

1. *He* — *him* and *I* — *me* always study together.
2. Is this book for you or *I* — *me?*
3. Will you walk with *she* — *her* and *I* — *me?*
4. Harry and *he* — *him* are coming next week.
5. *He* — *him* and *I* — *me* used to go fishing together last summer.
6. Her father and *she* — *her* leave tonight.
7. His friend and *he* — *him* will drive us.
8. My brother and *I* — *me* are in the same grade, though there is two years' difference between *he* — *him* and *I* — *me*.
9. Mother sent George and *I* — *me* to the grocery.
10. She sent for *he* — *him* and *I* — *me*.
11. Helen and *she* — *her* live in the same house.
12. Does this pencil belong to you or *I* — *me?*
13. All the boys were there except *he* — *him* and *I* — *me*.
14. Please pass these books to *he* — *him* and *she* — *her*.
15. She thought it was you and *I* — *me*.
16. It's only Jim and *I* — *me*.
17. Did you save any dessert for Jim and *I* — *me?*
18. *We* — *us* boys went ahead and scheduled a game between *they* — *them* and *we* — *us*.
19. Didn't the boys call for Henry and *he* — *him?*
20. Did you call *he* — *him* and *I* — *me?*

Exercise 82 — Game Nine

"PARTNERS"

The class chooses a committee of three to prepare for the game; that is, (1) to secure a bean bag and (2) to prepare a list of partners like that suggested below.

The class passes to the front of the room a row at a time. The committee now becomes pitcher, catcher, and checker. The pitcher reads one set of partners and throws the bag to the first pupil in the row. The pupil catches the bag, gives a sentence to illustrate the use of the partners, tells whether the partners are subjects or objects, and throws the bag to the catcher — all before the checker counts ten. For instance, if the pitcher gives *John and me*, the one addressed should say, "They invited John and me — *object partners*."

SUGGESTIONS

Grace and I	he and I	they and I
Grace and me	George and him	The Smiths and I
she and I	him and me	The Smiths and us
Mother and he	James and me	they and the Smiths
Mother and me	James and I	them and us
Mother and him	you and him	her father and her
Mother and us	you and I	his friend and he

Exercise 83 — Who or Whom?

A. Is *who* or *whom* correct in each of the following sentences? Remember that *who* is nominative and *whom* objective.

1. —— called while I was out?
2. —— did you see? (You did see ——?)
3. To —— shall I give this?
4. —— is going with me?
5. —— can we trust? (We can trust ——?)
6. —— came in with you?
7. With —— did you go?
8. —— have you invited?
9. —— did you get it for? (For —— did you get it?)
10. —— remembers to —— I gave the book?

11. —— did you call?
12. —— is there?
13. —— is going to town?
14. —— are you going with?
15. —— are you looking for?
16. To —— are you writing?
17. —— did you elect?
18. —— did you tag?
19. —— tagged me?
20. —— is the letter for?

B. Write five sentences illustrating the correct uses of *who* and *whom*, as follows:

1. One sentence to illustrate the correct use as subject
2. Two sentences to illustrate the correct use as object of a verb
3. Two sentences to illustrate the correct use as object of a preposition

Exercise 84 — Right or Wrong?

CONTRACTIONS

Who's = who is	*whose* = possessive
it's = it is	*its* = possessive
don't = do not	
doesn't = does not	
you're = you are	*your* = possessive
they're = they are	*their* = possessive

Hers, *theirs*, and *ours* are possessive forms of pronouns. They do not take apostrophes. *Her's* is **wrong.**

The list given above shows the correct use of several troublesome words and contractions. Are they used correctly in the following sentences?

1. Who's hat is that?
2. Who's there?

3. I'm afraid he don't understand me.
4. It's the hardest problem of its kind.
5. I believe that pencil is her's.
6. Its a simple matter to test its flavor.
7. This bread has won a reputation on its flavor.
8. It has won a good reputation for it's quality.
9. Look at that child! It's got nothing on its head!
10. Its too hot for the child to be out. Take it to its mother.

Exercise 85 — Demonstrative Pronouns

This and *that* (and their plurals *these* and *those*) are used to point out definitely the objects to which they refer. They are called *demonstrative pronouns*. They may also be used as adjectives; as,

Pronoun: *This* is an interesting book.
Adjective: *This* book is interesting.
Pronoun: *Those* are better oranges than these.
Adjective: *Those* oranges are better than these.

One very bad mistake that boys and girls sometimes make is to use *them* for *these* or *those*. Although the demonstrative pronouns (*this*, *that*, *these*, and *those*) may be used as adjectives, the word *them* is always a pronoun and never an adjective. Therefore it is wrong to use a noun after it, as in *them boys*.

Another bad mistake is to use *this here* and *that there* for *this* and *that*.

Do you find any such mistakes in the following sentences? Are the italicized expressions right or wrong? Watch out! Be sure that an expression is wrong before you call it so. If the word *here* or *there* is used as an adverb of place, it is correct.

1. This *here* pen won't write.
2. I found it *here* on this desk.

3. I eat many oranges, for I am found of *them.*
4. *Them* oranges are too sour.
5. I didn't know I had left that *there.*
6. I can't eat this *here* orange, for it is bitter.
7. Are *those* the papers I asked for? Put *them there.*
8. *Them there* books are all good.
9. *This here* account of the disturbance is exaggerated.
10. Some of *them* reporters write *that there* kind of article just to cause a sensation.

Exercise 86 — Interrogative Pronouns

Who, *which*, and *what* may be used as interrogative pronouns to ask questions. *Which* and *what* have the same form whether they are used as subjects or as objects. But *who* has these three forms for the three cases:

Nominative — who
Possessive — whose
Objective — whom

Find the interrogative pronouns in the following sentences and tell whether they are used (1) as subject of a verb; (2) as object of a verb; or (3) as object of a preposition.

1. Who goes there?
2. To whom did you give the money?
3. Whom did you give the money to?
4. Which of the boys broke the window?
5. Of what are you afraid?
6. What are you looking for?
7. Which of the books did you read?
8. Who called me?
9. What have you in your hand?
10. Who is at the telephone?

Exercise 87 — Adjectives

An adjective is a word that goes with a noun; as,

big trees *five* dollars

One cannot say definitely that a certain word will always be an adjective, another always a pronoun. Everything depends upon the way the words are used in the sentence.

For example, there are some words that may be used either as pronouns or as adjectives; as,

(*a*) The demonstrative pronouns *this*, *that*, *these*, and *those*, so called because they point out.

Pronoun — *This* is my hat.
Adjective — *This* hat is mine.

(*b*) The indefinite pronouns, which are used to refer rather indefinitely to persons or things that are not named. Such are *one*, *some*, *each*, *either*, *any;* as,

Pronoun — *One* of the boys is here.
Adjective — *One* boy is here.

Pronoun — *Each* has his work done.
Adjective — *Each* pupil has his work done.

Some adjectives describe the nouns with which they go; as,

A *good* road A *tall* woman
A *rapid* stream A *hard* problem

Some adjectives *point out* nouns or tell *how many;* as,

this tree *few* men
that room *five* dollars

Some adjectives go with pronouns. They may describe a pronoun or point it out or tell how many; as,

Some are *valuable.* *this* one
Many are *worthless.* *every* one

The only way to tell what a word is is to see what it does in the sentence.

Point out the adjectives in the following selection:

Seventeen Missouri lads left Los Angeles today for their home state, following their victory over Occidental College track and field athletes in one of the best dual meets of the year. Missouri got away with the victory by only three points.

With a little luck in the weight events, every one of which was won by a Missouri boy, Oxy would have had the credit of beating a real track team. It took every ounce of Missouri strength and skill to keep California down yesterday.

Luck, however, did turn in the pole vault. Ray Goodenough, leaping his third and last trial, after Hamilton of Missouri had failed to make twelve feet, turned the trick and at the same time turned the resting pole. The stick sprang completely off the bar, turned around, and sank with a bounce but rested securely, giving Oxy five unexpected points.

Exercise 88 — *This, that, these, those, them*

The first four of the words at the head of this exercise may be used as either pronouns or adjectives. The last one, *them*, can *never* be used as an adjective. It is always a pronoun. That means that such expressions as *them books* belong in the list of impossible expressions which no one who knows anything at all of the correct way of speaking would think of using. (See also Exercise 85.) We may say

Adjective — Did you see *those* boys?
Pronoun — Did you see *them?*
Pronoun — Would you like one of *these?*
Adjective — Would you like one of *these* flowers?

In the following sentences tell which of the words in italic is correct, and give your reason:

1. I bought all *them* — *those* oranges for a quarter.

2. Jim and I gathered *them — those* shells this morning.
3. I don't like *them — those — that* kind of collars.
4. Oh, I like *them — those* very much.
5. *Them — those — that* kind of bonbons are made fresh every day.
6. I gave the candy to *them — those* children.
7. Do you like *them — those — that* kind of sport shoes?
8. Miss Smith won't let us wear *them — those — that* sort of middies when we have a game.
9. *Them — those — that* middies may not be worn in a game.
10. *This — these — them* kind of pencils *is — are* ten cents each.
11. Just look at *them — those* beautiful flowers!
12. *Them — those* trees at the end of the road are the only ones of *them — those — that* kind in this part of the country.
13. *Them — those* trees were probably old when Columbus sailed from Spain.
14. What is the name of *them — those* brilliant flowers?
15. *Them — those* are the desert variety of evening primrose.

Exercise 89 — *Each, every*

Each, every, either, neither, one, whether used as pronouns or as adjectives, are always **singular** in number. Put that fact into a special compartment of your memory and exercise it daily. It means that the verb that goes with one of these expressions must be singular. In other words, it is the *s*-form of the verb that should be used. It also means that if another pronoun is used to refer to one of these expressions it, too, must be singular. The singular personal pronouns are *he, his, him, she, her, hers, it, its*. *They* is never singular; nor is *them*, nor *their*. Therefore such pronouns cannot be used to refer to any indefinite pronoun or adjective mentioned above. Learn this fact now.

Tell which of the italicized words in the following sentences is correct, and give your reason:

1. Every one should give all *he — they* can.
2. *Have — has* any one a question *he — they* would like to ask?
3. *Has — have* any of you a pencil *he — they don't — doesn't* need?
4. Every one *is — are* going to do as much as *he — they* can.
5. Each of us *is — are* invited.
6. Each of them *has — have* promised that *he — they* will come early and help all *he — they* can.
7. Everybody jumped to *his — their* feet at once.
8. Let every one keep *his — their* seat!
9. Every one tried *his — their* best to give all *his — their* attention to what the speaker was saying.
10. Will any one share *his — their* book with me?
11. Every one must hand in *his — their* paper before going home.
12. Is anybody ready to give *his — their* opinion?
13. *Has — have* either of the boys given *his — their* talk?
14. Neither of them gave *his — theirs* yesterday.
15. *Has — have* anybody brought *his — their* history to class?
16. In that class nobody is permitted to say what *he — they think — thinks.*
17. Why *don't — doesn't* somebody protest?
18. Will any one let me take *his — their* umbrella?
19. Everybody came dressed in *his — their* oldest clothes.
20. Everybody enjoyed *himself — themselves.*

Exercise 90 — Adjective or Adverb?

We have seen that predicate nouns and pronouns are used (1) to complete the verb and (2) to name the same person or thing as the subject; as,

John is our *pitcher.*	John = pitcher.
That boy is *he.*	That boy = he.

Sometimes the verb is completed by a word that describes or otherwise modifies the subject. Because it modifies a

noun or a pronoun, it is an *adjective*. Because it stands in the predicate, we call it a *predicate* adjective.

There are some verbs (we call them *verbs of the senses*) like *smell*, *taste*, *feel*, *look*, *sound*, which may take adjectives after them or may take adverbs. Everything depends upon the *way* the word is *used*, the meaning that it has in the sentence. *Sweet* is an adjective here.

The flowers smelled *sweet.*
The flowers were *sweet.*
They were *sweet* flowers.

All three sentences mean practically the same thing.

She smelled the flowers *daintily.*

Daintily hardly describes *she* nor *the flowers*. It tells *how* she performed the action of smelling. It is therefore an adverb modifying the verb *smelled* and telling *how*.

Tell whether the italicized words in the following sentences are adjectives or adverbs. Give your reason in each case.

1. The children seem *happy.*
2. They play *happily.*
3. Which train is *faster?*
4. Please walk *faster.*
5. The man looked *angry.*
6. He looked at us *angrily.*
7. His voice sounds *hoarse.*
8. The fog horn sounds *hoarsely* through the gloom.
9. The man smiled *kindly.*
10. He is a *kindly* old man.

Exercise 91 — Which Word?

Choose the correct word in each of the following sentences, giving the reason for your choice:

1. This orange tastes *bitter — bitterly.*
2. Her voice sounds *sweet — sweetly.*

3. She sings *sweet — sweetly.*

4. I feel *bad — badly* because I was tardy.

5. He acts *weary — wearily* this morning. (Are we *describing* him or telling *how* he performed a certain action?)

6. That news sounds *bad — badly.*

7. It is a bad wound. It really looks very *bad — badly.*

8. The berries smell *fragrant — fragrantly,* and they taste *sweet — sweetly.*

9. Doesn't she write *beautiful — beautifully!*

10. The milk smells *sour — sourly.*

11. Doesn't the old fellow look *sour — sourly!*

12. Didn't he look at us *sour — sourly?*

13. These problems seem *easy — easily.*

14. I believe I can do them *easy — easily.*

15. He acted *glad — gladly* when we called.

16. He felt more *cheerful — cheerfully* when we left.

17. To help us out he *glad — gladly* acted the part that his brother should have taken.

18. This silk feels *smooth — smoothly;* that feels *rough — roughly.*

19. He handled the silks very *careless — carelessly.*

20. Didn't he speak *clear — clearly!*

21. The thunder sounded *terrible — terribly.*

22. I slept too *sound — soundly* to hear it.

23. This plant grows very *rapid — rapidly.*

24. Do your work *good — well.* (*Good* is an adjective; *well* is an adverb.)

25. The coat fits her *good — well.*

26. He felt very *awkward — awkwardly.*

27. He felt about *awkward — awkwardly* for his hat.

28. She felt *shy — shyly* in the presence of others.

29. She felt the delicate silk *shy — shyly.*

30. It *sure — surely* would do no harm if he acted a little more *polite — politely.*

Exercise 92 — Articles

The, A, An

Articles are adjectives that point out. *A* is used before a word beginning with a consonant sound; as, *a* man, *a* hero, *a* united effort, *a* year. *An* is used before a word beginning with a vowel sound; as *an* hour, *an* ear, *an* onion.

When two words are modified by *a* or *an*, if two separate persons or things are indicated, the article should be repeated; as,

One ribbon — *A* black and white hair ribbon
Two ribbons — *A* black and *a* white hair ribbon

A. Tell the difference in the meaning of the following:

1. He has a yellow and black dog.
2. He has a yellow and a black dog.
3. He has a black and white and tan dog.
4. He has a black and a white and tan dog.
5. He has a black and white and a tan dog.
6. He has a black and a white and a tan dog.
7. They elected a secretary and treasurer for their club.
8. They elected a secretary and a treasurer for their club.
9. She has a pink and white dress.
10. She has a pink and a white dress.

B. Would you use *a* or *an* in each of the following sentences?

1. Is this —— history?
2. I think he is —— hero.
3. It is —— unusual action.
4. Have you —— automobile?
5. It is —— union of workmen.
6. Have you ridden in —— aeroplane?
7. Will you have —— orange or —— pear?
8. Is he —— honest plumber?

9. He is —— unusually good student.
10. She is —— orphan.

C. In taking down dictation, stenographers usually omit articles. When they transcribe their notes, they should, however, insert the articles. What is wrong in each of the following sentences?

1. Please send us duplicate of our last statement.
2. Enclosed find duplicate of statement you asked for.
3. We wish to say that goods reached us in damaged condition.
4. To fix responsibility for damage, we must know whether packing of articles was faulty.
5. Please send us detailed report.
6. In night letter received from company in question, delay in arrival of goods is given as reason for refusal to pay bill we rendered.
7. We wish to call attention to mistake in bill rendered.
8. Clerks must not leave department without permission from floorman.

Exercise 93 — Adverbs of Degree

There are only two kinds of modifiers in a sentence — adjective and adverb modifiers. When you are in doubt whether to use the one or the other, ask yourself,

1. Does the word go with a noun or pronoun? If it does, use an *adjective.*
2. If it does not, no matter what else it may modify, use an *adverb.* For adverbs may go with verbs, adjectives, or adverbs.

(*a*) *Adjective* — He is a *good* workman.

(*b*) *Adverb* — He is a *remarkably* good workman.

(*c*) *Adverb* — The machine runs *well.*

(*d*) *Adverb* — The machine runs *very* well.

In (*a*) *good* modifies the noun *workman*: therefore *good* is an adjective. In (*b*) *remarkably* goes with the adjective *good*, telling to what degree; therefore *remarkably* is an adverb. In (*c*) the adverb *well* modifies the verb *runs*. In (*d*) the adverb *very* modifies the adverb *well;* it is an adverb of degree.

A. Point out the adverbs that you find in the following sentences. Follow the model in your recitation.

MODEL

Now bring that jar here very carefully

Adverb	*Modifies*	*Answers question*	*Expresses*
Now	verb *bring*	when?	time
here	verb *bring*	where?	place
very	adv. *carefully*	to what degree?	degree
carefully	verb *bring*	how?	manner

1. Later he opened the door again more quietly.
2. Then he offered me a much better article.
3. An extremely pleasant old man addresses us most courteously.
4. Now lift that very delicate flower exceedingly gently.
5. He was formerly a remarkably fine athlete.
6. The old man frequently walked very slowly up and down past our house.
7. These strictly fresh eggs are unusually cheap today.
8. We had a really good time; the program was fairly short and extremely interesting.
9. An amazingly clever little play came last.
10. I tried hard, but I understood the subject so slightly that I advanced very little.

B. Which of the italicized words is correct in the sentences below? Give a reason for your choice.

1. He talked *real* — *very angry* — *angrily* to us.
2. He doesn't work very *steady* — *steadily*, does he?

3. That is a *real — really* hard question to answer.
4. This is a *real — really* good orange.
5. I think I got a *real — really* bargain in that suit.
6. The girls in the drill were dressed very *pretty — prettily.*
7. You *sure — surely* do make good fudge.
8. You behaved very *bad — badly.*
9. That *sure — surely* was a good dinner.
10. The car is now in *real — very* good condition.

Exercise 94 — Right or Wrong?

Are the following sentences right or wrong?

1. He looked up real quick.
2. He really draws very nice.
3. He sure is going to be real artistic.
4. I am awful glad to see you.
5. You did that work mighty careless.
6. Is this a real emerald?
7. He makes an awful good catcher.
8. Run as fast as you can and be back quick.
9. I don't think you did that work very well.
10. Speak a little slower.
11. The car runs nice and smooth now.
12. I tightened all the bolts real good.
13. This ink don't write good.
14. That was a real good picture.
15. You're not near so tall as your brother.

Exercise 95 — Double Negative

(*a*) *Right* — I have *no* pen — negative.
(*b*) *Right* — I haven't *a* (or *any*) pen — negative.
(*c*) *Wrong* — I haven't no pen — double negative.

Make each of the following expressions negative according to methods (*a*) and (*b*) above. Be careful that you do not in any case follow (*c*), which is wrong.

1. Have you a book?
2. Has she seen one of the girls?
3. Have you something to do?
4. I have a pencil.
5. Have you ink?
6. Was there a committee appointed?
7. Have you anything to say?
8. Is there a train at eight?
9. Is there school next week?
10. Does he know anything?
11. Is there another way to go?
12. Did he put any of the books back?
13. Is there another book for John?
14. A paper came this morning.
15. Did any one see the paper?

Exercise 96 — Comparison of Adjectives

Mary is *tall.*
Jane is *taller* than Mary.
Anna is the *tallest* of all.

These three sentences illustrate three degrees of height. For each degree there is a different form of the adjective *tall.* These forms are called the *degrees of comparison.* The *positive* degree is the simplest form of the adjective; as,

tall, short, long, easy, bright

The positive degree does not suggest comparison; it simply names a quality.

The *comparative* degree (usually ending in *er*) is the degree that is used when two objects are compared, to show that one object possesses more of the quality than the other; as,

Jane is *taller* than Mary.

The *superlative* degree (usually ending in *est*) is the form

which denotes the highest possible degree of the quality named by the adjective. It is used in comparing three or more persons or things; as,

Anna is the *tallest* of all.

A. Form the comparative and superlative degrees of the following adjectives by adding *er* and *est* to the positive:

bright	high	great	new
tall	old	long	short

B. If an adjective ends in silent *e*, the *e* is dropped before the suffix *er* or *est* is added; as,

pure purer purest

Form the comparative and the superlative degrees of these adjectives:

fine wise sure true

C. If an adjective ends in *y* preceded by a consonant, change *y* to *i* before adding *er* or *est;* as,

easy easier easiest

Form the comparative and superlative degrees of the following adjectives:

pretty	dry	heavy	sorry
happy	weary	merry	juicy

D. If an adjective ends in a single consonant preceded by a single vowel, double the final consonant before adding *er* or *est;* as,

sad sadder saddest

Form the comparative and the superlative degrees of the following adjectives:

dim fat thin hot

E. When an adjective is long, the comparative and

superlative degrees are usually formed by adding *more* and *most* or *less* and *least* to the positive; as,

dangerous	more dangerous	most dangerous
dangerous	less dangerous	least dangerous

F. Some adjectives do not follow these regular ways of comparison. Such are:

bad	worse	worst
ill	worse	worst
good	better	best
well	better	best
far	farther / further	farthest / furthest
little	less	least
many	more	most
old	older / elder	oldest / eldest
late	later / latter	latest / last

Use these forms in sentences:

worse	less
least	latter

G. Some adjectives cannot be compared because the positive degree represents the highest possible degree of the quality. Such are *circular, supreme, perfect.* They are called *absolute* adjectives.

H. Use the comparative and superlative degrees of the following adjectives in sentences:

lucky	wide	many	desirable
noble	ill	beautiful	honorable
merry	long	economical	parallel

Exercise 97 — Which Word?

Choose the correct italicized forms in the following sentences, giving a reason for your choice. Remember that the comparative degree is used in comparing two objects, the superlative in comparing three or more.

1. I have two sisters. Mary is the *taller — tallest.*
2. Which of your tonsils was *sorer — sorest?*
3. Which of his eyes has the *better — best* vision?
4. Which of you two can run the *faster — fastest?*
5. Which do you like *better — best,* swimming or skating?
6. Who is *older — oldest,* you or your sister?
7. Which boy of you all is the *taller — tallest?*
8. Mary and Helen are both bright, but Helen is the *brighter — brightest.*
9. My left ear is the *keener — keenest.*
10. Of the two books, which do you think is the *better — best?*

Exercise 98 — Double Comparative

It would be correct to say either,

I feel *surer* of my ability every day.
I feel *more sure* of my ability every day.

It would be wrong, however, to combine the two and say,

I feel more surer of my ability every day.

Read the following sentences *as they should be:*

1. You ought to be more neater in your work.
2. The grass is getting more greener every day.
3. These oranges are more sweeter than those.
4. This is more better than that.
5. The accident was worser than we knew.
6. Today is more warmer than yesterday.
7. The sun seems to shine more brighter.
8. Step more nearer the line.

9. The light is growing more dimmer.
10. The sky is more clearer now in the west.

Exercise 99 — Comparative with *Other*

Right — Anna is *taller* than any *other* girl in the class.
Right — Anna is the *tallest of all* the girls in the class.
Wrong — Anna is taller than any girl in the class. (This means that she is taller than herself.)
Wrong — Anna is the tallest of all the other girls in the class. (This means nothing.)

Which forms are correct in the following sentences? Why?

1. Texas is larger than *any — any other* state in the Union.
2. Texas is the largest of *all — all other* states in the Union.
3. Blue is more becoming to you than *any — any other* color.
4. Blue is the most becoming to you of *all — all other* colors.
5. This book is the most interesting of *all — all the other* books in our library.
6. The book is more interesting than *any — any other* book in our library.
7. London is the largest of *all — all other* cities in the world.
8. London is larger than *any — any other* city in the world.
9. Constantinople is the most interesting of *all — all other* cities that he visited.
10. Constantinople is more interesting than *any — any other* city that he visited.

Exercise 100 — Comparison of Adverbs

Adverbs may also be compared. Those ending in *ly* use the *more, most* method; as,

quickly	more quickly	most quickly

Some adverbs have exactly the same form as the corresponding adjective. Such are

fast	early	hard

Write six sentences for each of these words, illustrating the three degrees of each used,

1. As an adjective
2. As an adverb

Exercise 101 — Game One Repeated

Turn back to Exercise 11, Game 1, for the rules of the game. The pitcher should have ready a list of adjectives and adverbs which the batters are expected to compare.

Exercise 102 — Game Ten

"Comparative Checkers"

If the class is small, all the pupils pass at once to the right side of the room, taking their books with them. One after another the pupils point out the adjectives and the adverbs in the selections given below. They recite in this way:

Model

The big airplane slowly came down.

The first pupil says, "Big; adjective; positive *big*, comparative *bigger*, superlative *biggest*." The second pupil says, "Slowly; adverb; positive *slowly*, comparative *more slowly*, superlative *most slowly*." The third pupil says, "Down; adverb; cannot be compared."

As soon as a pupil answers correctly, the leader says, "Pass," and the pupil passes to the back of the room. If a pupil answers incorrectly, the leader says, "No," and he is not permitted to pass to the line forming at the back of the room. When all the pupils standing on the right have had one turn, the recitation begins again at the first pupil

on the right and continues through the line at the back of the room. Those who answer correctly the second time pass to the left side of the room. The third "move" takes them to the front, and the fourth to their seats. Each row scores as many counts as there are pupils sitting in the row at the close of the game.

Material for the Game

1

The aged minstrel bowed low before the king. Then he sang of the very beautiful land of the clever Genii. No other land compares with this most wonderful place. Red roses and purple hyacinths bloom in its wide gardens and on its green hills. Eternal spring reigns there forever. The sweet water of its crystal streams delights the soul with its marvelously rich perfume. Gold embroidery and brilliant jewels deck the land from end to end. The people are gay both early and late. With sweet song and jolly laughter they pass the pleasant days.

The greedy king listened most eagerly. He immediately planned a march against the distant land of the rich Genii. The soldiers listened doubtfully to his enthusiastic words. Their hearts trembled fearfully at the thought of the dreadful Genii. Gradually they formed their careful plans. "Let us send a swift dromedary to the wise Zal," they said, "and urge him to come speedily." The messenger departed hastily.

2

The coyote of the farther desert is a long, slim, sick, and sorry-looking skeleton with a gray wolf-skin stretched over it, a tolerably bushy tail that forever sags down with a despairing expression of forsakenness and misery, a furtive and evil eye, and a long, sharp face. He is always poor and friendless. He is so spiritless and cowardly that, even while his exposed teeth are pretending a threat, the rest of his face apologizes for it. And he is so homely! so scrawny and ribby and coarse-haired and pitiful! When he sees you, he lifts his lip and lets a flash of his teeth out,

and then he stops and takes a deliberate survey of you. He will trot fifty yards and stop again, another fifty and stop again; and finally, the gray of his gliding body blends with the gray sage-brush, and he disappears. — *Mark Twain.*

Exercise 103 — Prepositions Incorrectly Used

A preposition is a word that shows relation between its object and some other word in the sentence; as,

The paper lay *on* the floor.

There are several kinds of mistakes that boys and girls make in the use of prepositions.

A. Sometimes a preposition is used when it is not needed. Such words should, of course, be omitted.

Wrong	*Right*
1. Keep off *of* the grass.	Keep off the grass.
2. Where are you *at* now?	Where are you now?
3. Where are you going *to?*	Where are you going?
4. I don't remember *of* seeing it.	I don't remember seeing it.
5. Look out *of* the window.	Look out the window.
6. He copies *after* his father.	He copies his father.
7. I left *at* about two o'clock.	I left about two o'clock.
8. They followed *after* us.	They followed us.
9. They live near *to* the station.	They live near the station.
10. All *of* the books are here.	All the books are here.

B. On the other hand, there are some prepositions which it is incorrect to omit; as,

Wrong	*Right*
1. He left Monday.	He left *on* Monday.
2. He was born the fifth of July.	He was born *on* the fifth of July.
3. I stayed home.	I stayed *at* home.
4. It's no use to argue.	It's *of* no use to argue.

C. Miscellaneous errors:

	Wrong	*Right*
1.	I shall try *and* do it.	I shall try *to* do it.
2.	I should *of* gone.	I should *have* gone.
3.	She put sugar *in* the coffee.	She put sugar *into* the coffee.
4.	Get a pen *off of* John.	Get a pen *from* John.

D. What is wrong in the following sentences?

1. I don't remember of meeting her.
2. This card will admit you in.
3. She sits in back of me.
4. Erase out that word.
5. I might of known I could of gone.
6. She was home all day.
7. The paper is in under the book.
8. He may have to work harder than he thinks for.
9. Continue reading on to the next paragraph.
10. I took the paper off of that desk.

Exercise 104 — *As, Than, Like*

What case to use after *as* or *than* is sometimes a puzzle. The reason is that such sentences frequently have a part omitted, which can, however, be easily supplied from the rest of the sentence. For instance,

You are as tall as she (is tall).

She is the subject of *is* understood.

I shall invite him rather than her (than I shall invite her).

Her is the object of the verb *shall invite* understood.

You see, *as* and *than* are conjunctions introducing clauses, even though part of the clause has been dropped out. On the other hand, *like* (the third word at the head of this exercise) may be considered a preposition. It is followed by the objective case; as,

His son looks like *him.*

Which of the italicized pronouns is correct in the following sentences? Why?

1. You are not so attentive as *he* — *him*.
2. I secured a position sooner than *she* — *her*.
3. You look like *she* — *her*.
4. She is a better writer than *he* — *him*.
5. I like her sister better than *she* — *her*.
6. Do I write as well as *she* — *her*?
7. Does my brother write as well as *I* — *me*?
8. You speak like *she* — *her*.
9. You walk faster than *I* — *me*.
10. Sarah's younger brother is taller than *she* — *her*.

Exercise 105 — *Like, As, As if*

We saw in the last exercise that *like* takes the objective case after it; that *as* introduces a clause and takes after it the case that belongs in that clause. *As if* is used like *as*.

Wrong: Hold the bat *like* I do.
Right: Hold the bat *as* I do.

Wrong: He walks *like* he is lame.
Right: He walks *as if* he is lame.

Insert the correct expression in these sentences:

1. He walks just —— you do.
2. I'm going to get a cap —— yours.
3. He talks —— he is hoarse.
4. He talks —— you.
5. He plays the game just —— you do.
6. She is not so clever —— you.
7. She is —— you in her gift of ready speech.
8. Did you plant the shrubs —— I told you?
9. I did everything just —— you said.
10. It seems —— they ought to grow then.
11. It looks —— this one is sprouting.

12. Shrubs —— those I sent you ought to grow anywhere.
13. It's just —— I said; it seems —— plants know that I don't understand them.
14. It is just —— Ellen to call every plant by a pet name.
15. It seems —— anything will grow for her.

Exercise 106 — Appositives

Her sister Helen makes good fudge.
Mr. Barton, the editor, has left for Europe.

In these sentences, *Helen* is placed next to the noun *sister* to explain it; *editor* is placed next to *Mr. Barton* to explain or describe him. Such expressions are called *appositives*. Unless they are used in very close connection, they are set off by commas. Appositives are in the same case as the words that they explain; as,

Nominative: Mr. Barton, *the editor*, is not here.
Objective: This letter is for Mr. Barton, *the editor*.

Name the appositives in the following sentences. Tell (1) how the word is used that each appositive explains, and (2) whether you would use a comma to set off the appositive.

1. This is her brother Michael.
2. This is Dr. Jones the head of the hospital.
3. I wrote to Mr. Barton the editor of the paper.
4. We boys went fishing.
5. For president they chose John the best student in the class.
6. I am two inches taller than Jim my oldest brother.
7. I am two inches taller than my brother Jim.
8. I myself told you that.
9. Whistler the artist who painted that picture was an Englishman.
10. The last book of the three "Treasure Island" was the most interesting of all.

Exercise 107 — Five Sentences

Write five sentences showing the use of appositives. Be careful of your punctuation.

Exercise 108 — Direct Address (Vocative)

Mother, did you see my hat?
It is in your room, *Ellen*.
Oh, please, *Mother*, get it for me.

The words in italic in these sentences represent the person spoken to. They are called *vocatives* or words in *direct address*. Notice that the word is set off from the rest of the sentence by commas.

What words in these sentences are used in address? How should the sentences be punctuated?

1. Is this a new book John?
2. John where did you buy it?
3. Here Helen is the problem that I can't do.
4. Lady Moon where are you going?
5. Come here Henry and see what I have.
6. When did you come Fred?
7. Mary did you see the evening paper?
8. I saw it here Father a minute ago.
9. Harry did you take the paper?
10. My son the taste of selfishness is bitter in the dregs.

Exercise 109 — Direct and Indirect Object

He sent *a letter*.

In this sentence, *letter* is the direct object of the verb *sent*. We might insert a phrase to show the person to whom he sent the letter; as,

He sent *to me* a letter.

But it is better to avoid such clumsy expression by using the pronoun only; as,

He sent *me* a letter.
She bought *her son* a new suit.
They sent *us* flowers.

Nouns or pronouns that show, *without a preposition*, the person *to whom* or *for whom* the action is done are called *indirect objects*. If I say *He sent me*, *me* is the direct object of *sent*. If I say *He sent me a letter*, *me* is the indirect object and *letter* is the direct object. Everything depends upon what the sentence says.

An indirect object never has a preposition, but it always has a direct object going with it.

Point out (1) the direct objects in the following sentences and (2) the indirect objects:

1. They gave her that lamp.
2. She told him the truth.
3. They sent him many gifts.
4. He taught her mathematics.
5. They fined him a day's pay.
6. We sent her a letter.
7. Please hand me that book.
8. They gave him the prize.
9. He waved his son farewell.
10. Send me the goods today.

Exercise 110 — Nouns as Adverbs

Sometimes nouns are used to tell *when*, *where*, *how long*, *how far*, etc. These are adverbial ideas. If nouns are used to express them, such nouns become adverbs for the time being. Point out such words below. Don't trip. There are "catches" in some of the sentences.

1. We walked a mile.
2. They went home.
3. It measures a foot exactly.
4. You can read the book in one evening.
5. They will stay a year.
6. The play lasted two hours.

7. He won't budge an inch.
8. The original price was a dollar, but she paid only fifty cents.
9. They were gone a long time.
10. I arrived this morning.
11. I paid the bill last Thursday.
12. Let's go downtown this afternoon.
13. I stared a full minute before I could distinguish objects even a foot ahead.
14. The weather is pleasant this fall.
15. I saw him one evening last week.

Exercise 111 — Possessives

Review Exercises 6 to 11.

Each of the following sentences is incorrect because the sign of the possessive case has been omitted. Insert the apostrophe or the apostrophe and *s*, wherever either is needed.

1. This is Marys room.
2. Everybodys business is nobodys business.
3. Ladies gloves are on sale on the main floor.
4. Mens and boys hats are sold on the second floor.
5. Lewis brother Henry is our class president.
6. I bought the book at White & Companys downtown store.
7. The little boys kite is lost.
8. We came home in the Thomases automobile.
9. Girls and misses clothing is on the next floor.
10. Is that your brother-in-laws car?
11. Do you wear a ladys or a miss size?
12. This is enemies territory.
13. He is a wolf in sheeps clothing.
14. This is the carpenters tool chest.
15. Did you read the presidents message?
16. What are the commander-in-chiefs orders?
17. Would you like a book agents job?

18. Here is a report of the days sales.
19. Where are the sailors hammocks?
20. This is the editor-in-chiefs office.
21. Have you read of Robinson Crusoes adventures?
22. What was the insurance companys decision?
23. Some foxes skins make beautiful fur collars.
24. There is a teachers meeting tonight.
25. The lettuce growers return was great.

Exercise 112 — Kinds of Verbs

Mice eat cheese.
Cats catch mice.

If the action of the verb "passes over" and is received by some person or thing, we call the verb *transitive*, and the receiver we call the *object of the verb*.

Birds fly.
Trees grow.

If the verb has no object, it is called *intransitive*.

A. We cannot say that a certain verb is always transitive or always intransitive. Everything depends upon the way in which it is used in the sentence. Tell whether each of the verbs below is transitive or intransitive, and give your reason:

1. We ran as fast as we could.
2. He ran the car well.
3. He stood there for some time.
4. He stood the book up endwise.
5. Doesn't she sleep peacefully!
6. He sleeps the sleep of the just.
7. I don't know how I broke the jar.
8. The beautiful jar broke into a thousand pieces.
9. Water freezes at thirty-two degrees Fahrenheit.
10. Did you freeze the cream?

B. Use these words (1) as transitive verbs and (2) as intransitive verbs:

grow write talk build fly

C. Linking Verbs. — The verb *to be* is one of the most important in our language. In its several forms it occurs more often than any other verb. In itself *be* does not express action; it enables us to express an idea by joining or linking the two parts of a thought; as,

That light *is* a warning.

We have seen in previous exercises that the verb *to be* requires a *complement* after it to complete its meaning. This complement may be a noun, a pronoun, or an adjective.

There are other verbs that may act like *be* and for the time being mean practically the same as *be*. Such are *appear, become, feel, grow, look, remain, smell, taste, turn.*

Use five of these verbs as

1. Transitive or intransitive verbs
2. Linking verbs

Exercise 113 — Tense[1]

Present — Mary *is* here *now* (or *usually*).
Past — She *was* here *yesterday*.
Present Perfect — (*a*) She *has been* here *an hour*.
(*b*) She *has* often *been* here *before today*.

The present tense is simple. It expresses an action that takes place *at* the time of speaking or that *habitually* takes place.

The past tense is used to express an action that took place at some *definite* time in the past.

The present perfect tense is more complex. It denotes an action that is *completed* either (1) at the present time,

[1] For the full conjugation see the Summary

as in (*a*) above; or (2) before the present time, as in (*b*) above.

What is wrong in these sentences?

1. I am in this country now seven years.
2. What kept you? I am waiting for you almost an hour.
3. Were you here so long as that?
4. When we come here we had nothing.
5. How long do you own this store now?
6. A man come in a while ago and ask me that same question.
7. We been here five years.
8. I was there an hour before she come.
9. Where you been so long?
10. I am here over fifteen minutes.

Exercise 114 — Past and Past Perfect

A past tense indicates action that took place at some *definite* time in the past; as *a minute ago, an hour ago, last year*. A past perfect tense indicates action that was *completed* either (1) *at* some definite past time or (2) *before* that time; as,

When you *came*, I *had been* here an hour.
I *had been* here an hour *before you arrived*.

Notice that in such sentences there are *two* verbs, one of which (past perfect tense) expresses an action that was completed before the other action (past tense) began.

Supply the correct form of the italicized verbs in the sentences below. Give the reason for your choice. Is more than one form allowable in any of the sentences?

1. I *run* the distance in fifteen seconds.
2. I often *run* it that well myself.
3. I *run* it in fourteen before you *come*.
4. I *see* you when you *come* in.
5. I never *be* below grade in my work.

6. He always *come* to school on time.
7. *Be* you waiting very long?
8. Yes, I *be* here a long time.
9. I *see* you when you *do* it.
10. I *be* waiting only about five minutes when the doctor *come*.

Exercise 115 — Game Eleven

"Racing"

For this game each pupil will need two sheets of paper, one of which is headed *Present Perfect* and the other of which is headed *Past Perfect*. Each paper is divided into three columns headed respectively *Page*, *Line*, *Verb;* as,

Page	*Line*	*Verb*

Ten minutes are usually allowed for the race. Your teacher will announce, "Open your Readers at page —. Begin!" You will scan that page and as many as you can that follow it. List every verb that you find that is in either the present perfect or the past perfect tense.

That row wins the game which finds the most such verb forms in the given time. Recite on the verbs after the race is over.

Exercise 116 — Principal Parts

One cannot be sure of using the correct form of a verb unless he knows its principal parts. Some verbs are regular; they give little trouble. *Walk* is such a verb.

Present: I walk
Past: I walk**ed**
Present Perfect: I **have** walk**ed**

The added *-ed* is the only change in form that such verbs show.

It is the long list of irregular verbs, some of which have a different form for each of the three principal parts, that gives the trouble. (See the list at the end of this chapter).

Form sentences using the following verbs in (*a*) Present tense, (*b*) Past tense, (*c*) Present perfect tense, (*d*) Past perfect tense. Whenever you use the past perfect tense, be sure that you have *two* verbs in your sentence. (See Exercise 114.)

come	go	begin	drink
rise	run	see	speak
swim	take	write	buy
catch	hear	burst	hit

Exercise 117 — Game One Repeated

Turn back to Exercise 11, Game One. In this version of the game, the pitcher assigns verbs, of which the batters must give the principal parts. (See the list given at the end of this chapter.)

Exercise 118 — Game Twelve

"Watch Your Step"

Am I?	Are we?	You're
I'm not	Aren't we?	your
Are you?	Have you?	we're
Aren't you?	Haven't you?	he's
Is he?	Were you?	it's
Isn't he?	You weren't	its
He does	I came	they've
Does he?	I saw	they're
Doesn't he?	I have seen	their
Hasn't he?	Weren't you?	there

The class is divided into two sides, one side doing the reciting and the other the watching. The side doing the reciting

uses the expressions above in sentences. The forms are used down the columns, then up the columns, then from left to right, and then from right to left. Five forms used correctly in five sentences count *one* for the side. One side continues reciting until it makes a mistake. As soon as any one on the opposite side hears a mistake, he stands, and his side continues the game.

Exercise 119 — Which Word?

Choose the correct forms of the verbs italicized in the following sentences. Give a reason for your choice in each case.

1. If she *don't — doesn't* come soon, let's go.
2. *Isn't — ain't* that *she — her* coming now?
3. *Ain't — aren't* you glad we waited?
4. If she *don't — doesn't* come soon, I shall leave.
5. I think I could *of went — of gone — have gone.*
6. They *were — was* here a minute ago.
7. *Ain't — isn't* he coming now?
8. There *isn't — ain't no — any* time for that now.
9. We *done — did* the right thing.
10. He just *come — came* in a minute ago and *said — says* that you *was — were* wanted.
11. He *seen — saw* me in the next room.
12. Now he's *gone — went* to say that I *ain't — am not* here.
13. He *don't — doesn't* know what to do.
14. *Don't — doesn't* she remember me?
15. She *sung — sang* the last song best of all.
16. We girls *was — were* sitting there talking.
17. There *ain't — aren't* better shoes made.
18. *Those — them* pencils *is — are* ten cents each.
19. It *ain't — isn't* her fault.
20. *Don't — doesn't* she know her heels *are — is* run over?
21. We *come — came* near being killed then.

22. This coat *don't — doesn't* fit very well.
23. I wish you hadn't *went — gone.*
24. It *don't — doesn't* belong to her.
25. I *ain't got — haven't — haven't got* a book.

Exercise 120 — Troublesome Verbs

Come

Fill the blanks with the correct forms of *come:*

1. The boys —— home early to study.
2. They —— home from school in the rain.
3. As I —— to school, I saw the man at work.
4. I —— in early to do my work.
5. The girls have all ——.
6. He did each example as he —— to it.
7. Just as I —— to town the curfew was ringing.
8. As soon as he *seen — had seen* the circus, he —— home.
9. Have you —— to see about a position?
10. I *did — done* my work before I —— to school.
11. He —— in and *says —— said* you had just ——.
12. James laid his books down and —— in.
13. Had you —— before the messenger ——?
14. I just —— in as he —— in.
15. You would have seen the parade had you —— when I called you.

Exercise 121 — Troublesome Verbs

Lie, Lay

Fill the blanks with the correct forms of *lie* or *lay*. Remember that *lie* is intransitive and means *to rest* or *recline; lay* is transitive and means *to put* or *place*. The forms are

Present	*Past*	*Past Participle*
lie	lay	lain
lay	laid	laid

1. Anna —— abed every morning till eight o'clock.
2. She generally —— there until she is called.
3. I —— on the couch after dinner.
4. I haven't time to —— down after dinner.
5. He always —— his books just where he should not —— them.
6. That book has —— there for several days.
7. I suppose Mary —— it there.
8. May has not —— the papers where I told her to —— them.
9. This is the tree under which Fred likes to —— and read.
10. He —— there every chance he gets.
11. Have you —— my tools away?
12. It isn't safe to let them —— there.
13. James, —— your ruler on your desk and let it —— there.
14. —— this book on the table, please.
15. John, have you —— here very long?
16. He told the dog to —— down and he —— down.
17. I was ——ing right here when she brought the flowers in and —— them there.
18. Sam can't —— on his right side.
19. Who —— this hammer on the bench?
20. The autumn leaves —— where they fell.
21. Wounded soldiers have to —— in the field until help arrives.
22. Your hat has —— all day just where you —— it.
23. This log has —— here a long time.
24. As usual, there he —— dreaming.
25. John —— the pen there.
26. Those men have been ——ing bricks all day.
27. While I —— there I heard music.
28. Your coat has —— here since yesterday.
29. You must not let your coat —— around in that way.
30. I forgot I had —— it there.

Exercise 122 — Troublesome Verbs

Let, Leave

Let means *to allow; leave* has the idea of *forsaking* or *abandoning.*

Wrong: Leave me write that for you.
Right: Let me write that for you.

Which of the italicized forms below are correct? Give the reason for your choice.

1. *Leave — let* me go with you.
2. Why not *let — leave* her go?
3. I won't *leave — let* parties interfere with her school work.
4. I *let — left* her go to a party last night.
5. I hope you don't *leave — let* the boy stay out after nine!
6. Please *let — leave* me now; I'm busy.
7. Please *leave — let* me clean the board?
8. We *let — left* your committee do that work. We *let — left* careful instructions for you to follow.
9. *Leave — let* me see them again.
10. I *let — left* the papers there on the table.

Exercise 123 — Troublesome Verbs

May, Can

May denotes permission; *can* denotes possibility. Insert the correct form:

1. —— I come in?
2. I think I —— do the problem.
3. —— I use your book?
4. I —— not imagine what I d'd with it.
5. —— I help you look for it?
6. —— you remember those dates we had to learn?
7. I think I ——, but I —— forget them when the time comes for me to write them.
8. Mother says I —— stay one hour.

Teach, Learn

9. My music teacher has —— me a good many things.
10. Will you —— me how to dance?
11. I thought you had —— how.
12. I'll —— you how if you'll do your best to ——.

Sit, Set

Sit is intransitive and signifies *to rest; set* is transitive and means *to place.*

13. —— down and rest.
14. She —— on the arm of the chair.
15. May I —— here?
16. Why don't you —— in this chair?
17. Please —— this vase on that table.
18. I believe she is ——ing on the porch.
19. We might go up and —— with her a while.
20. She'll probably —— there till dark.

Rise, Raise

Rise is intransitive; *raise* is transitive.

21. —— up a minute and look at me.
22. —— up on your elbow.
23. —— your arm above your head.
24. We set the bread to ——.
25. They —— a shout when they saw the airplane returning.

Lose, Loose

26. Is that button ——?
27. You may —— it.
28. It isn't so —— that there is danger of ——ing it.
29. I believe I did —— one of my parcels.
30. The cord was ——, but I hardly thought —— enough to make me —— the bundle.

Exercise 124 — *Got*

The following sentences were jotted down during one speech exercise in one eighth-grade English period. Can't you improve some of them by substituting something for the abused words *get* and *got?*

1. I wanted to sell papers, and so I got a bicycle.
2. I got the route first and then I got the bicycle.
3. The papers got in on No. 23 at 3:15.
4. By five I usually got the route done.
5. I got paid by the month for selling the papers.
6. I got through my part all right.
7. We all got there about seven o'clock.
8. We got the fire ready and then got out the steaks to get them ready to roast.
9. When we got home, we were all glad to get there.
10. You'd get a prize if you got enough tickets sold. If you got five sold, you got a belt, and if you sold ten you got a ticket to the circus.

Exercise 125 — Passive Voice

(*a*) He *broke* the window.
(*b*) The window *was broken* by him

Sometimes the subject of a verb *acts*, as in (*a*) above. Sometimes it is *acted upon*, as in (*b*). The verb in (*a*) is said to be in the *active* voice; the verb in (*b*) is in the *passive* voice. Notice that the *object* in (*a*) becomes the *subject* in (*b*).

Write five sentences in the active voice, each of which will contain subject, verb, and object. Change these sentences to the passive voice.

Exercise 126 — Verb or Adjective?

Are the verbs in the following sentences active or passive? Do you find any predicate adjectives? Sometimes it is hard to tell whether a form is (1) a passive verb, (2) the verb *be* with a complement, or (3) an *–ing* form of the verb such as *is walking* (called the *progressive* active form of the verb because it indicates that the action *is going on* at the time of the tense).

1. He was elected by a big majority.
2. He was leader in all the student activities.
3. She is looking this way.
4. The child is happy.
5. You are invited also.
6. We are anxious to do things well.
7. The jar is broken.
8. The jar is blue.
9. The man was very sick.
10. The man was pinned under the car.
11. The boy was hurt.
12. His injury was painful.
13. The crop was fully gathered before the storm broke.
14. The crop is safe in the barn.
15. The book is interesting.

Exercise 127 — Passive or Active?

Sometimes boys and girls get into the habit of using the passive voice almost to the exclusion of the active. The passive form of a verb is seldom as forceful as the active and hence gives a vaguer picture. For sharpness of detail the active voice is better. For example, in the following explanation of *How to Make a Cake*, written by an eighth-grade girl, almost every verb is passive. Suppose you change the whole explanation, so that every verb is active and see whether you don't like the effect

How to Make a Cake

The materials that are needed in baking a cake are flour, baking powder, sugar, salt, butter, milk, and eggs.

The flour, baking powder, and salt are sifted into a bowl, and the sugar and butter which have been creamed together, are added. Then the milk and egg yolks are put in and the batter is beaten. The whites of the eggs, which have been beaten stiff, are folded in and the flavoring and nuts or raisins are added, if they are desired.

The batter is spread in a pan and baked in a medium oven. When the cake is done, it is taken out and after being allowed to cool is frosted.

Exercise 128 — *Shall* or *Will?*

The future tense of a verb is made by using *shall* or *will* and the present form of the verb; as,

Present: I *have* a book now.
Future: I *shall have* a book tomorrow.
He *will have* a book tomorrow.

A. The first person (I, we) uses *shall* when the idea is simple future action; the second and third persons (you, he, she, it, they) use *will;* as,

Singular	*Plural*
I shall	we shall
you will	you will
he will	they will

Give the six forms of the future tense of each of these verbs:

begin	bite	choose
fly	go	know
see	speak	write

B. However, if for some reason the speaker wishes to

show his authority or power to make another act, the use is reversed; as,

Singular	*Plural*
I will	we will
you shall	you shall
he shall	they shall

Illustrations

I vow he *shall* come. (He doesn't wish to come.)
I *will* go. (No matter what you say.)

Supply *shall* or *will* in each of the sentences below:

1. I think it —— rain tomorrow.
2. I think we —— have rain.
3. The north wind doth blow, and we —— have snow.
4. What —— the robin do then?
5. He —— hide in the barn.
6. I —— do all I can to help keep him warm.
7. We —— try to be on time.
8. I —— be on the three o'clock train. I hope you —— meet me.
9. I hope I —— be able to cure this cold.
10. I —— give my report if I can talk above a whisper.

Exercise 129 — Number and Person of Verbs

We say that a verb is in the same person and number as its subject. For example, in

I *go* to school

the subject *I* is first person and singular number. Therefore the verb *go*, in *this* sentence, is first person and singular number. But if the sentence were

The boys *go* to school

the subject would be *boys*, third person and plural number.

Hence we should say that the verb in *this* sentence is third person and plural number.

A. Tell the person and the number of each verb in these sentences:

1. The camels walked from side to side.
2. I walked several miles today.
3. He is a good athlete.
4. I am on my way to school.
5. You play tennis, don't you?
6. The boys play tennis every afternoon.
7. You speak too fast.
8. He speaks too fast.
9. Where is the paper?
10. Is this your brother?
11. Here come the boys.
12. Here comes Henry.
13. Where is the party?
14. The newspaper was here.
15. It isn't here now.

B. In which sentences in *A* do you find the *s*-form of the verb used? What person and number is it in each case?

C. Use the *s*-form of these verbs in sentences:

go	come	have
see	drink	do
bring	teach	catch
begin	give	know

Exercise 130 — For Reference

Principal Parts of Verbs

A. Three Forms Usually Different

Present	*Past*	*Past Participle*
arise	arose	arisen
be	was	been
beat	beat	beaten

Present	*Past*	*Past Participle*
become	became	become
begin	began	begun
bid	bade	bidden
bite	bit	bitten
blow	blew	blown
break	broke	broken
choose	chose	chosen
come	came	come
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
give	gave	given
go	went	gone
grow	grew	grown
hide	hid	hidden
know	knew	known
lie (to rest)	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
shake	shook	shaken
show	showed	shown
shrink	shrank	shrunk
sing	sang	sung
slay	slew	slain
slide	slid	slidden

Present	*Past*	*Past Participle*
sow	sowed	sown
speak	spoke	spoken
spring	sprang	sprung
steal	stole	stolen
strive	strove	striven
swear	swore	sworn
swim	swam	swum
take	took	taken
tear	tore	torn
throw	threw	thrown
wear	wore	worn
weave	wove	woven
write	wrote	written

B. Last Two Forms Alike

Present	*Past*	*Past Participle*
bend	bent	bent
behold	beheld	beheld
beseech	besought	besought
bind	bound	bound
bleed	bled	bled
bless	blessed, blest	blessed, blest
bring	brought	brought
build	built	built
burn	burned, burnt	burned, burnt
buy	bought	bought
catch	caught	caught
cling	clung	clung
clothe	clothed, clad	clothed, clad
creep	crept	crept
deal	dealt	dealt
dig	dug	dug
dream	dreamed, dreamt	dreamed, dreamt
dwell	dwelt	dwelt
flee	fled	fled

Present	*Past*	*Past Participle*
grind	ground	ground
hang	hanged, hung	hanged, hung
have	had	had
hear	heard	heard
hold	held	held
kneel	knelt	knelt
lay	laid	laid
lead	led	led
leap	leaped, leapt	leaped, leapt
lend	lent	lent
pay	paid	paid
say	said	said
shine	shone	shone
sit	sat	sat
sleep	slept	slept
sling	slung	slung
speed	sped	sped
spin	spun	spun
stand	stood	stood
sting	stung	stung
strike	struck	struck
string	strung	strung
sweep	swept	swept
swing	swung	swung
teach	taught	taught
think	thought	thought
weep	wept	wept
win	won	won
wind	wound	wound
wring	wrung	wrung

C. All Forms Alike

Present	*Past*	*Past Participle*
bet	bet	bet
burst	burst	burst

Present	*Past*	*Past Participle*
cast	cast	cast
cost	cost	cost
cut	cut	cut
hit	hit	hit
hurt	hurt	hurt
knit	knit	knit
let	let	let
put	put	put
rid	rid	rid
set	set	set
shed	shed	shed
spread	spread	spread
sweat	sweat	sweat
wet	wet	wet

Exercise 131 — Game Thirteen

"Bag the Rabbit"

Rival bands of hunters set out to bag as much game as they can. The hunter to begin the shooting continues until he makes an error. The first one on the opposite side to see the mistake calls out "Missed!" and rises quietly at his place to continue the game. However, if the one to see the error is on the same side as the one who made it, the mistake does not count. The side having the fewest "misses" wins the game.

The object of the game is to pick out

1. All the nouns
2. All the pronouns
3. Adjectives
4. Adverbs
5. Prepositions
6. Conjunctions
7. Verbs

The nobles sent a messenger on a swift dromedary to the white-haired Zal. The old man listened attentively to the request of the nobles. "The king is foolish. Men learn by experience."

Thus spake the ancient warrior. Throughout the long night he revolved these matters in his mind. At dawn of day he departed and soon arrived at the court of the king.

The king received him honorably and made a place for the old man beside him. Then Zal advised the king with great wisdom. "The Genii are skillful in all magical arts. They lay grievous bonds upon men. No sword cuts through them. Riches and wisdom and valor are powerless against them. From the depths of my great experience I beg this favor. Waste not your riches and the riches of your country and the blood of your warriors upon a hopeless enterprise."

The king listened silently and then gave his answer. "Am I not superior to other kings in courage and in power and in riches? Turn me not from my purpose. I go against the country of these accursed magicians. I change no detail of my plan."

Then the old man bowed low. "You are the king. We are your slaves. Your word is always right and just. By your good pleasure we move and breathe. I spoke the words from my heart. Now our duty is obedience."

Zal took leave of the king and departed for his own country. The next day the king set out early for the land of the Genii. He marched steadily for several days and then pitched his tents at the foot of Mount Asprus and there held a great revel with his chiefs throughout the night. In the early morning he carefully chose two thousand men and departed for the city of Mazanderan. "Break down the gates utterly with your clubs. Spare no young man, no old man. Rid the world forever of these magicians."

In a short space of time the city was a desert. Then the King of the Genii planned his revenge. During that same night a great black cloud completely covered the Persian army. The sky was black, and there descended from it a terrible storm of hailstones. In a panic of fright many Persians fled to their own land. In the morning the king and all his remaining soldiers were blind. The King of the Genii had his revenge.

CHAPTER IV

EXPERIMENTS IN SECURING INTEREST

Exercise 132 — Emphasis and Melody

(*a*) Him have I offended.
(*b*) I have offended him.

By varying the word order of a sentence we can vary the emphasis. We can also heighten or lessen the music of the words and their appeal to the emotions. Read (*a*) and (*b*) aloud. It will be strange if you do not feel how much more expressive is the one than the other. Try these two lines:

(*a*) Great is Diana of the Ephesians.
(*b*) Diana of the Ephesians is great.

Look through several selections in your Reader to try to discover sentences in which an inverted word order is largely responsible for an added emphasis or an increased melody or both. Poetry, of course, will be the most profitable searching ground, but both poetry and prose should yield good examples.

Exercise 133 — Word Order

Compound Sentences

Now take a compound sentence like this:

(*a*) There was not a sail upon the ocean, and on the land I could see neither house nor man.

Vary the order by putting the second clause first:

(*b*) On the land I could see neither house nor man, and there was not a sail upon the ocean.

Or vary it again thus:

(*c*) Not a sail could I see upon the ocean, and on the land there was neither house nor man.

Does (*c*) give the very same thought as the original sentence (*a*)? Varying the order sometimes changes the meaning and usually changes the sound. Whether the change is good or bad depends upon the effect that is produced.

Select a compound sentence from your Reader. Reword it in as many ways as you can. Let all the class work on the same sentence. Have the original sentence put upon the board and the variations below it, one after another. Then decide which of them all you prefer, and try to decide *why*. Those sentences are best in which sense and sound harmonize.

Exercise 134 — Suspense in the Sentence

(*a*) I sent you a telegram as soon as I heard the news.
(*b*) As soon as I heard the news, I sent you a telegram.

In (*a*) above, we might put a period after *telegram;* that is, the words thus far might stand alone as a sentence. In (*b*) we cannot end the sentence before the last word. The interest of a sentence like (*b*) is usually greater than one like (*a*), because the thought hangs, as it were, suspended until the end. Of course, if a sentence in the (*b*) order is too long, it defeats its own purpose.

A. The inverted order gives a suspended interest. Reword these sentences so as to get an inverted order:

1. My plight was truly pitiful.
2. The days of childhood are pleasant.

3. The boat came up to the water's edge.
4. The blue mist hung low upon the hills.
5. The air of morning was sweet.

B. Revise these sentences to secure a suspended interest. Reword them in as many ways as you can, changing the form as well as the word order.

1. I don't know what he intends to do.
2. A boat came flying round the island suddenly, with a brown sail and a pair of fishers aboard of it.
3. I had starved with cold and hunger on that island for nearly one hundred hours.
4. The moon cast a pale light on the scene, as it peered above the horizon.
5. The old man was very proud of the boy and sat nodding happily at the words of praise.
6. I saw her there just across the road as I was coming along.
7. One evening I was sitting on the porch and I counted seven shooting stars.

Exercise 135 — Find Material

LABORATORY EXERCISE

Look over your neighbor's last theme. Read aloud any sentence which, it seems to you, would be greatly improved both in sense and in sound if the order of the words were changed. Don't overwork the inverted or the suspended order, but use them. They often add just the touch that a theme needs.

Exercise 136 — Combining Sentences

When children begin to write, they first use the one-statement sentence. As they gain a little more ease, they string statements together with *and* or *but* or *or*. This method produces very monotonous sentences.

Below are given several groups of sentences. Combine each group into one sentence, either simple or complex.

Avoid the compound form; that is, avoid *and*, *but*, and *or*. Then try rewording your revised sentence in as many ways as you can, testing each by reading it aloud to judge its sense, its emphasis, and its melody. Perhaps you will come to see that the best order in sound is usually the best order in sense. (See Exercise 69.)

1. King Xerxes was the King of Persia.
   He sailed away across the sea.
   He intended to conquer Greece.
   He took ten million men with him.
2. They came to a narrow pass.
   It lay between the mountains and the sea.
   It was called Thermopylae.
   It seemed the only land passage into Greece.
3. I was barefoot.
   I walked to and fro upon the sand.
   I beat my breast to warm my hands.
4. I had a kind of fear.
   The place was desert-like, and it was lonesome.
   It was especially lonely by the sea at that hour in the morning.
5. The sword was sticking there in the stone.
   Ten knights were appointed to watch it.
   These knights were all men of good fame.
6. Sir Kay was a newly made knight.
   He was on his way to the jousting.
   He suddenly missed his sword and asked Arthur to get it.
7. In the churchyard was a great stone.
   It was like marble.
   In the midst of the stone there was a fair sword.
   It was sticking there by the point.
8. Rip had a long, grizzled beard.
   He had a rusty fowling piece, and his dress was outlandish.
   An army of children gathered at his heels.
   All this soon attracted the attention of the tavern politicians.

Exercise 137 — Compound Predicates

Every sentence should give one clear thought. If a sentence contains a compound predicate, the chances are that the thought, divided into two parts as it is, will not be really clear.

Each of the following sentences contains a compound predicate. Revise each so that the predicate gives *one* idea and the sentence remains simple in form. There are two ways in which this may easily be done:

(*a*) Change one of the verbs to a participle; that is, to a verb-like word that ends in *-ing;* as,

seeing, walking, running

(*b*) Change one of the verbs to an infinitive; that is, to a verb-like expression beginning with *to;* as,

to see, to walk, to run

Illustrations

1. They *got* into their ships *and sailed* away.
   Improved. — *Getting* into their ships, they sailed away.
2. At the next harvest they *returned and took* more plunder.
   Improved. — At the next harvest they returned *to take* more plunder.

1. Each year the savage Northmen came down and pillaged the land.
2. They went through the land and burned everything in sight.
3. They were heathen and thought such a life noble.
4. The English used every means in their power and tried to keep the Danes away.
5. Each year more of the Danes came and swooped down upon the land and did worse damage.
6. They finally settled down for the winter on neighboring islands and made ready to dash in in the spring.

7. King Alfred came to the throne and found a land almost desolate.

8. The English people gave up in despair and yielded up their crops without a blow.

9. Alfred wanted to find out how the Danes were situated in their camp and so he dressed up as a wandering minstrel and made his way on foot to their camp.

10. The Danes were tired of their inaction of the winter and invited him into their tents and listened to his songs.

11. Alfred sang jolly songs and kept them interested every minute.

12. All the while he watched carefully and tried to get the plan of their fortifications.

13. At last he slipped away and went back to his island in the swamps.

14. He secretly gathered his broken army and came down upon the Danes.

15. He conquered Guthrum's hosts and shut them up in their camp.

Exercise 138 — Game Two Repeated

Turn back to Exercise 27, Game Two. Play the game again, this time trying to avoid *and* by using the methods explained in Exercise 137. A third method to use is the use of subordinate clauses (see Exercise 72).

Exercise 139 — Find Material

LABORATORY EXERCISE

Bring to class sentences that you find in your reading of newspapers or story books. They may be either good examples or bad examples of word order. Consider both emphasis and melody.

If you find any bad examples, suggest a word order that you think would be an improvement. Perhaps you might appoint a committee to whom you could give some such

high-sounding title as the Sentence Manipulation Committee. Hand over all bad examples to this committee. They will put at least one example on the board each day for the class to sharpen its wits upon.

(Do not think that all sentences should have the suspended form. Good writing uses both the suspended and the "loose" form.)

Exercise 140 — Long and Short

Good writing varies long sentences and short sentences. Short, sharp sentences are emphatic because they take the understanding by storm. But they soon grow monotonous and must be relieved by an occasional long sentence. The long sentence makes for orderliness, repose, and dignity.

The handkerchief is fluttering to the ground. Hark!

They are off!

No. Back again. Their line was not true in passing the judges' stand.

The signal is repeated.

Off again. No mistake this time. Whew! How fast they go!

The multitude is quiet for an instant, absorbed in eager, breathless watching.

Cheers spring up along the line of spectators. Huzza! Five girls are ahead. Who comes flying back from the boundary mark? We cannot tell. Something red and that is all. There is a blue spot flitting near it, and a dash of yellow nearer still. Spectators at this end of the line strain their eyes and wish they had taken their post nearer the flagstaff.

The wave of cheers is coming back again. Now we can see. Katrinka is ahead! — *Dodge: Hans Brinker.*

A. Point out the longer sentences that relieve the short sentences in the selection above.

B. Contrast the hurry of the preceding selection with the repose of this one:

Old Baltus Van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer. He seldom, it is true, sent either his eyes or his thoughts beyond the boundaries of his own farm; but within those everything was snug, happy, and well-conditioned. He was satisfied with his wealth, but not proud of it; and piqued himself upon the hearty abundance, rather than the style in which he lived. His stronghold was situated upon the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch farmers are so fond of nestling. A great elm-tree spread its branches over it; at the foot of which bubbled up a spring of the softest and sweetest water, in a little well formed of a barrel, and then stole sparkling away through the grass to a neighboring brook that babbled among the alders and dwarf willows. — *Irving: Legend of Sleepy Hollow.*

C. Change the short words in these expressions to long words or add words and note the loss of energy:

1. Silence, there!
2. Begone!
3. Bah!
4. Help!

Exercise 141 — Picture Words

Verbs of Motion

Soon she had struggled to a certain hilltop, and saw far before her the silent inflooding of the day. Out of the east it welled and whitened; the darkness trembled into light; and the stars were extinguished like the lamps of a human city. The whiteness brightened into silver, the silver warmed into gold, the gold kindled into pure and living fire. The day drew its first long breath, steady and chill; and for leagues around the woods sighed and shivered. And then, at one bound, the sun had floated up. On every side the shadows leaped from their ambush and fell prone. The day was come; and up the steep and solitary eastern heaven the sun continued slowly and royally to mount.

— *Stevenson.*

A. Notice the verbs. They are action words. They give life and motion to the picture. Try substituting another verb plus an adverb for one or more of the action verbs in this selection and test the expression for gain or loss in effect. Thus:

Soon she *came with difficulty* to a certain hilltop.

B. Substitute one *verb* for each of the following expressions. Is there a gain or a loss in vividness?

1. We *ran very fast* to the beach.
2. He *moved back and forth* on toes and heels.
3. The flag *flew up and down* sharply in the breeze.
4. The brakes *made a sharp sound to voice* their protest.
5. He *threw* the snake from him *with all his might* and *then threw* a stone after it.

What expressions of the same sort can you suggest that are much improved if one verb of action is substituted for the full expression?

C. The picture-making quality of words lies not so much in their definition as in their suggestion, whether of motion or of sound or of feeling. For example,

(*a*) If instead of saying that somebody *walked*, we used one of the following words, what difference of suggestion would there be?

strut	straggle	trudge
stroll	plod	toddle

(*b*) What does the rain do beside *fall?* Does it *sweep? rattle?* What else?

(*c*) What does the snow do? the wind? a train? an airplane? a bird? a snake?

(*d*) What picture is suggested by each of these words?

howl	sputter	rasp	munch
skim	prance	clatter	trickle

squeal	click	wheeze	shuffle
moan	thud	swagger	bulge
squeak	patter	chuckle	gobble
squawk	spatter	swish	flit

D. Try to write a short description into which you put as many picture words as you can; for example, describe the coming of a storm, perhaps a wind storm, or a squall on the lake.

Exercise 142 — Atmosphere

A Single Impression

He was a sturdy old fellow in a broad-skirted blue coat, drab breeches, and high gaiters; and his dimpled, double chin rested in the folds of a white neckerchief. But what attracted attention was the old gentleman's eye, — never was there such a twinkling, honest, merry eye, with such a pleasant smile lighting up his jolly old face that one forgot there was such a thing as a soured mind in the whole wide world. — *Dickens.*

We are in sympathy with the old fellow, aren't we? We like him.

Suppose that you try to change the picture and the mood entirely by changing the epithets (the descriptive words). Instead of *sturdy* say *crabbed*, for example; instead of *dimpled* say *wrinkled*, etc. Make him as unpleasant as he is now pleasant and do it by changing only a word here and there.

Since adjectives can make so great a change in a description, it is evident that they are words to be handled with care, chosen wisely, and not abused.

Exercise 143 — Follow the Model

The rain was still falling, sweeping down from the half-seen hills and wreathing the wooded peaks with a gray garment of mist.

It fell around the house drearily. It ran down into the tubs placed to catch it, dripped from the mossy pump, and drummed on the upturned milk pails and upon the brown and yellow beehives under the maple trees. The chickens seemed depressed. The barnyard showed a horrible mixture of mud and mire, through which Howard caught glimpses of the men, slumping to and fro without more additional protection than a ragged coat and a shapeless felt hat. — *Hamlin Garland.*

Following the model, describe one of the scenes suggested below. (Observe that the objects near at hand are described before those at a distance.)

A gentle snowfall
A crisp winter morning
The first warm spring day
The effect of last night's frost
The *heat* of a July day
The *cold* of a winter night
The *sogginess* after a long rain
The *loneliness* of a country road at night

Exercise 144 — Contrast

Standing so high and with so little shelter, it was a cold, exposed house, splashed by showers, drenched by rains that made the gutters to spout, beaten upon by all the winds of heaven; and the prospect would often be black with tempest, and often white with the snows of winter. But the house was weather-proof; and one might sit of an evening and watch the fire prosper on the hearth, and drink deep of the pleasures of shelter.

— *Stevenson.*

Contrast is an effective device in description. Try it in writing on one of the following suggestions:

1. The thought of a cool spot at home when one is out on a hot, dusty road.
2. The relief of shelter after being out in a storm

Exercise 145 — Beauty in Adjectives

TWO LITTLE GIRLS ON A BEACH

They were dressed in black frocks and scarlet blouses, which set off their beautiful small dark faces; their eyes sparkled like black diamonds, and their loose hair was a wonder to see, a black mist or cloud about their heads and necks composed of threads fine as gossamer, blacker than jet, and shining like spun glass — hair that looked as if no comb or brush could ever tame its beautiful wildness. — *W. H. Hudson.*

Adjectives add color and beauty to pictures. See if you can find a selection in your Reader which depends for much of its beauty upon the adjectives that are used — especially adjectives suggesting color, if you can find such a selection.

Exercise 146 — Clearness of Pictures

A FIVE-SENTENCE EXPERIMENT

In a good many of the experiments suggested in Chapter II the result that you aim at will be not so much beauty of picture as clearness of explanation. This means careful choice of details. Unless a listener gets a clear picture of the steps in a process that the speaker is describing, his interest in the talk soon ceases. Notice the clearness of detail in the following explanation. Notice, too, that the account is given in five sentences. A short, definite sentence at the beginning sets the topic, which the rest of the sentences explain.

The woodchuck always burrows on a side hill. This enables him to guard against being drowned out, by making the termination of the hole higher than the entrance. He digs in slantingly for about two or three feet and then makes a sharp upward turn, keeping nearly parallel with the surface of the ground for a distance of eight or ten feet farther, according to the grade.

Here he makes his nest and passes the winter, holing up in October or November and coming out again in April. This long sleep is rendered possible only by the amount of fat with which his system has become stored during the summer.

— *Burroughs* (adapted).

Try the experiment of writing an explanation in five sentences. Choose one of the subjects suggested below or another that seems to you more interesting. Have your first sentence state your topic in short, clear form.

How I built a dog kennel
Teaching a dog a trick
How circus animals learn their tricks
How a bird learns to fly
Making a radio set
A bird at the Zoo
Building a camp stove
How to make a camp bed
How to put up a tent
How to make a sleeping bag
How to make a sewing apron
How to spin a top
What I would do in case of fire
How to procure a library card
How to raise lettuce
Why we should play fair
Watching a bird build a nest
Camping inconveniences
How to answer the telephone
Mending a tire
How to start a furnace fire
How a vacuum cleaner works
My Saturday job
The value of good roads
How an electric bell works

Exercise 147 — Interesting Beginnings of Stories

QUOTATION OPENING

If a story is not interesting, it might as well not be told. The first words should strike the keynote to arouse an immediate interest, if possible. How to begin is sometimes a problem.

Conversation is a good method of beginning; as

1

"Have you heard the news!" Mary exclaimed as she joined the group of girls in the school yard.

2

"Suppose the brakes had not held!" We didn't say the words. John and I just looked them as we sat staring at each other.

A. What beginnings of a like nature can you suggest?

B. Write appropriate quotations using ten of the following words. Would any of the quotations do to begin stories?

added	announced	asked
begged	echoed	predicted
grumbled	remonstrated	retorted
boasted	interrupted	stammered
concluded	murmured	wailed
contradicted	objected	volunteered
shouted	ordered	yelled

C. From one of the story books that you have read recently make a list of as many words as you can that the author uses instead of *said*. Copy five of the sentences in which you think the particular word used adds much to the picture.

D. Bring to class a story that you think has an unusually good beginning.

Exercise 148 — Experiments in Adding Interest

Divide the class into groups or teams. Each group is to try to express the emotion suggested by one of the groups below. Either each member of the group will write his own theme, or the whole group will work together to produce one theme. Themes should later be read to the class or put upon the board for class criticism.

1. Fact: John just reached home.

   Group A — He was so tired!
   B — He was so cross!
   C — He was so happy over the victory!
   D — He was so frightened!

2. Fact: The dinner was burned to a crisp.

   Group A — Make us laugh.
   B — Make us feel sorry.
   C — Make us afraid of the consequences.

3. Fact: It was Anna's first railroad journey alone.

   Group A — She was excited.
   B — She was frightened.
   C — She was lonesome.

4. Fact: Preparations were going forward for the Thanksgiving dinner.

   Group A — Make us enjoy sounds.
   B — Make us enjoy smells.
   C — Make us enjoy colors.

5. Fact: It was Christmas Eve.

   Group A — Make us feel the suspense.
   B — Make us feel the cold.
   C — Make us feel how happy sombody is.
   D — Make us feel how tired somebody is.

Exercise 149 — The Use of Details

GUESS THE TITLE

Describe somebody or something with such wealth of detail that the class can guess the title of your description. It may be a person, a place, an animal, a season of the year, a flower, a picture, actions that indicate a certain state of mind, etc.

For example, what is described below?

This homely old fellow, with broad, thick soles to his feet, to protect him from the hot sand; with leathery pads on his thighs, on which he rests when he lies down; with great cells or cups in his stomach, to store up water enough to last for days; with flaps in his nostrils, which he closes to keep out the blasts of sand; with his great hump of fat on his back, which is a store of food and which wastes away during his long fasts — he is the fellow that carries his load of five hundred pounds across the pathless wastes. — *Buckley.*

Tell no one what you are writing about. Then when you go before the class to read your description, you may judge of your success by the number in the class who guess what you are describing.

(It is a real test to try to write such a description in five sentences of reasonable length, varied in word order so as to gain good sound and good sense.)

CHAPTER V

READING FOR PLEASURE

With Experiments in Verse Making

When we read for pleasure, we read for the charm of sound in words, for the beauty of the pictures that they suggest, and for the appreciation of the feeling they hold. This applies both to verse and to prose. Beautiful pictures have much the same quality in both. They suggest concrete images, which become realities to us as we reconstruct them in our own imagination. They may be pictures of sound, of motion, of color, or of feeling. We had some suggestion of such pictures in the chapter on *Experiments in Securing Interest.* This chapter and that one should be studied together.

Exercise 150 — Motion Suggested

I

The shore guides and controls the stream; now detaining and now advancing it; now bending it in a hundred curves, and now speeding it straight as a wild bee on its homeward stretch; here hiding the water in a deep cleft overhung with green branches, and there spreading it out, like a mirror framed in daisies, to reflect the sky and the clouds; sometimes breaking it with unexpected falls into a foam of musical laughter, sometimes soothing it into a sleepy motion like the flow of a dream. — *Van Dyke.*

As you read it first silently, try to reconstruct each picture and to feel each motion. Then forget your audience, if you can, and reproduce what you see with the eye of imagination.

2

Try to feel the gallop in this selection and the next:

A

I sprang to the stirrup, and Joris and he:
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch as the gate-bolts undrew,
"Speed!" echoed the wall to us galloping through,
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

Not a word to each other; we kept the good pace —
Neck by neck, stride by stride, never changing our place;
I turned in my saddle and made its girths tight,
Then shortened each stirrup and set the pique right,
Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

— *Browning.*

B

Word was brought to the Danish king,
(Hurry!)
That the love of his heart lay suffering,
And pined for the comfort his voice would bring
(Oh, ride as if you were flying!)
Better he loves each golden curl
On the brow of that Scandinavian girl
Than his rich crown-jewels of ruby and pearl;
And the Rose of the Isles is dying!

Thirty nobles saddled with speed;
(Hurry!)
Each one mounted a gallant steed
Which he kept for battle and days of need;
(Oh, ride as though you were flying!)
Spurs were stuck in the foaming flank,
Worn-out chargers staggered and sank;

Bridles were slackened and girths were burst;
But, ride as they would, the king rode first,
For his Rose of the Isles lay dying.

— *Caroline Norton.*

Exercise 151 — Phrasing for Pictures

CHARGE OF THE LIGHT BRIGADE

You probably noticed, as you read the selections given in the last exercise, that the words naturally divided into groups, one group to a picture, as a rule. If you saw the pictures clearly, and then read the words so that others would also see the pictures, you have *phrased* your work well. Good phrasing necessitates that, as we read, we send eye and mind ahead of the voice, not to see single words, but to recognize the length of the rhythmic phrase that makes the picture.

Have you the *Charge of the Light Brigade* in your Reader? Read the selection, trying to make sound and sense harmonize in the rendering of each picture. Notice, especially, the broken, halting movement that expresses the *return* of the disheartened men.

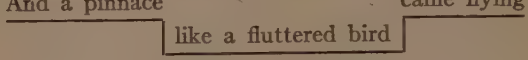
Exercise 152 — Subordination in Phrasing

Not all groups of words have the same value to the full thought. If we read well, we shall show the relative value of the different groups. Some groups, for example, are explanatory or descriptive. Such are usually subordinate. In reading, one usually gives them a somewhat lower pitch and a somewhat quickened movement of voice. Much of the beauty of one's reading depends upon the shading that is produced by a careful rendering of the relative value of the different groups.

Notice the tone levels that are indicated in the following examples:

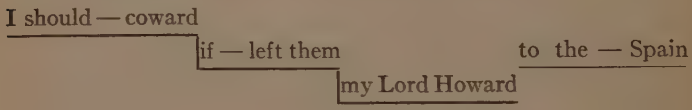
1

And a pinnace, like a fluttered bird, came flying from far away



2

I should count myself the coward, if I left them, my Lord Howard,
To the merciless dogs and the devildoms of Spain.



Exercise 153 — Similar Groups

Coördinate Groups

1

But Sir Richard bore in hand all his sick men from the land
Very carefully and slow

2

He had only a hundred seamen to work the ship and to fight

3

For half of their fleet to the right and half to the left were seen

Have you "The Revenge" in your Readers? If so, read the beginning of the poem with the purpose of giving *similar* groups a similar movement of voice. If "The Revenge" is not in your Reader, choose another selection that illustrates the same construction.

Exercise 154 — Similar Groups

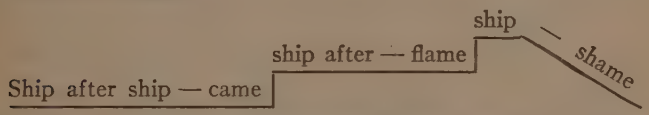
SERIES

Series are similar groups arranged in a progression. That is, in a long series the thought usually widens as it passes from one group of words to the next until it reaches a climax. After that it drops quickly.

1

Try to feel the *crescendo* in these lines:

Ship after ship, the whole night long, their high-built galleons came,
Ship after ship, the whole night long, with her battle-thunder and flame;
Ship after ship, the whole night long, drew back with her dead and her shame.



(Don't fail to notice the impressive effect produced by the repetition in these lines.)

2

Read this series after you have worked out the progression in your silent reading:

And the sick men down in the hold were most of them stark and cold,
And the pikes were all broken or bent, and the powder was all of it spent;
And the masts and the rigging were lying over the side.

3

The most beautiful illustration of this effect comes at the very end of the poem (as shown below) where the series rises and rises and rises in *crescendo* (as the storm rises) until

the climax comes in the word *plunged*. Then follows a rapid *diminuendo* to the last line, where all the fury of the storm is spent and the line is filled out in *silence*.

Within the larger series be sure to notice the shorter one indicated below. It adds much to the picture:

Till it smote on the hulls and their sails and their masts and their flags

Read these lines:

And they mann'd the Revenge with a swarthier alien crew,
And away she sailed with her loss and long'd for her own;
When a wind from the lands they had ruin'd awoke from sleep,
And the water began to heave and the weather to moan,
And or ever that evening ended a great gale blew,
And a wave like the wave that is raised by an earthquake grew,
Till it smote on their hulls and their sails and their masts and their flags,
And the whole sea plunged and fell on the shot-shatter'd navy of Spain,
And the little Revenge herself went down by the island crags
To be lost evermore in the main.

— *Tennyson.*

Exercise 155 — Similar Groups

Appositives

Appositives take the same movement of voice as the words with which they are in apposition. Find illustrations in your reading.

Exercise 156 — Sound Pictures

The beauty that lies in *sound pictures* comes largely from the choice of appropriate *vowel* and *consonant* sounds. Notice, for example, that in the selection given below the *long* vowels in the first three lines produce a slow, dragging

movement. Contrast the last two lines, where the short vowels fairly make the words fly along, quite in keeping with the "skimming" of the shallop:

By the margin, willow-veil'd,
Slide the heavy barges trail'd
By slow horses; and unhail'd
The shallop flitteth silken-sail'd
Skimming down to Camelot:

— *Tennyson.*

A similar contrast may be seen in the following selection from the "Daffodils," where the first four lines are gay and rapid because of the short vowels. The last two lines are slow and thoughtful, largely because of the long *a* in *gazed* and because of the long *ou* and *ow* sounds. The slowness is due to some extent, too, to the *th* in *wealth* followed by the *th* in *the*. One must say them slowly if one says them at all.

The waves beside them danced, but they
Outdid the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed — and gazed — but little thought
What wealth the show to me had brought:

— *Wordsworth.*

Exercise 157 — Echo Words

Sound pictures frequently owe much of their beauty to an attempt to *echo* the sound itself. For example, in Exercise 150 (2) we saw that a kind of echo may be produced by the movement or rhythm of verse. Notice the *echo words* in the following selections. Try to feel what they add to the pictures.

1

From the workshop of the Golden Key there issued forth a tinkling sound, so merry and good-humored that it suggested

the idea of some one working blithely and made quite pleasant music. . . . Tink, tink, tink — clear as a silver bell and audible at every pause of the street's harsher noises, as though it said, "I don't care; nothing puts me out; I am resolved to be happy."

Women scolded, children squalled, heavy carts went rumbling by, horrible cries proceeded from the lungs of hawkers; still it struck in again, no higher, no lower, no louder, no softer; not thrusting itself on people's notice a bit more for having been outdone by louder sounds — tink, tink, tink, tink, tink.

It was a perfect embodiment of the still, small voice, free from all cold, hoarseness, huskiness, or unhealthiness of any kind; foot-passengers slackened their pace and were disposed to linger near it; neighbors who had got up splenetic that morning felt good humor stealing on them as they heard it, and by degrees became quite sprightly; mothers danced their babies to its ringing; still the same magical tink, tink, tink, came gaily from the workshop of the Golden Key. — *Dickens* (adapted).

2

Spring

Spring, the sweet Spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing —
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay —
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet —
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring, the sweet Spring!

— *Nashe.*

3

Sometimes the echo is produced by rhyme, as in the following:

On this I ponder
Where'er I wander,
And thus grow fonder,
  Sweet Cork, of thee, —
With the bells of Shandon,
That sound so grand on
The pleasant waters
  Of the river Lee.

— *Mahoney.*

What illustrations of *echo* can you find in your Reader?

Exercise 158 — Color in Pictures

1

THE SILVER BIRCH

Her gauze of delicate traceries, rising like a cloud of pale purple in the winter woods; her bursting green; her high summer splendors; her flying gold in autumn, — all are manifestations of unique beauty.

2

THE BEECH

Over the beech there steals day by day a sort of golden haze that brushes the green. It spreads from the veins into the texture of each leaf, and deepens from gold to a ruddy copper hue.

— *Phillpotts.*

3

It was late August. All the tall grass and wild oats and barley, over level and hollow, were ripe yellow or warm brown, — a golden mantle over the golden soil. There were but two colors

in the simple, broad picture, — clear, deep blue in the sky, melting blue in the mountains, and all the earth a golden surging sea. — *Winthrop.*

4

The gray sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed in the slushy sand.

— *Browning.*

Exercise 159 — Music in Refrain

Do you feel the music that the refrain adds to these lines?

An Apple Orchard in the Spring

Have you seen an apple orchard in the spring?
In the spring?
An English apple orchard in the spring?
When the spreading trees are hoary
With their wealth of promised glory,
And the mavis sings his story,
In the spring.

Have you plucked the apple blossoms in the spring?
In the spring?
And caught their subtle odors in the spring?
Pink buds pouting at the light,
Crumpled petals baby white,
Just to touch them a delight —
In the spring.

Have you walked through the blossoms in the spring?
In the spring?
Beneath the apple blossoms in the spring?

When the pink cascades are falling,
And the silver brooklets brawling,
And the cuckoo bird soft calling,
In the spring.

If you have not, then you know not, in the spring,
In the spring,
Half the color, beauty, wonder of the spring,
No sweet sight can I remember
Half so precious, half so tender,
As the apple blossoms render
In the spring.

— *William Martin.*

Can you find a poem with a refrain?

Exercise 160 — Helps in Picture Making

SIMILE — METAPHOR — PERSONIFICATION — ALLITERATION

A. Simile. — To help us see a picture an author sometimes uses a comparison, thus making his picture clearer in outline and richer in suggestion. Perhaps the most common comparison of this kind is the one expressed by *like* or *as*. It is called a *simile*. In the following lines describing children asleep in bed there are four such pictures. What are they?

Golden head by golden head,
Like two pigeons in one nest,
Folded in each others' wings
They lay down in their curtained bed;
Like two blossoms on one stem,
Like two flakes of new-fall'n snow,
Like two wands of ivory
Tipped with gold for awful kings.
Moon and stars gazed in at them,
Wind sang them lullaby.

— *C. Rossetti.*

Point out the similes in the following selections. Remember that such a comparison is introduced to sharpen the picture or to heighten the suggestion.

1

THE DESTRUCTION OF SENNACHERIB

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Gallilee.

Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay wither'd and strown.

— *Byron.*

2

I

A baby's feet, like seashells pink,
Might tempt, should heaven see meet,
An angel's lips to kiss, we think, —
A baby's feet.

Like rose-hued sea-flowers toward the heat
They stretch and spread and wink
Their ten soft buds that part and meet.

No flower-bells that expand and shrink
Gleam half so heavenly sweet,
As shine on life's untrodden brink, —
A baby's feet.

II

A baby's hands, like rosebuds furled,
Where yet no leaf expands,
Ope if you touch, though close upcurled, —
A baby's hands.

Then, even as warriors grip their brands
When battle's bolt is hurled,
They close, clenched hard like tightening bands.

No rosebuds yet by dawn impearled
Match, even in loveliest lands,
The sweetest flowers in all the world, —
A baby's hands.

— *Swinburne.*

B. Personification. — We are more interested in people, as a rule, than in things. Poets sometimes attribute to inanimate objects those qualities that only people possess, and thus greatly multiply the possibilities of suggestion.

What instances of *personification* do you find in the following selections?

1

How Sleep the Brave

How sleep the brave, who sink to rest
By all their country's wishes blest!
When Spring, with dewy fingers cold,
Returns to deck their hallow'd mould,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod.

By fairy hands their knell is rung;
By forms unseen their dirge is sung;
There Honour comes, a pilgrim grey,
To bless the turf that wraps their clay;
And Freedom shall awhile repair
To dwell, a weeping hermit, there!

— *Collins.*

2

Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;

Anon permit the basest clouds to ride
With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with his disgrace.

— *Shakespeare.*

C. Metaphor. — Instead of saying that a treacherous fellow is *like* a snake, we may concentrate the thought into a swifter picture by saying he *is* a snake or in speaking of him say *that snake*. Such swift comparisons, made to give a better picture of a thing, are called *metaphors*. Examples are:

1. Giant trees, the advanced *sentries* of immense forests, stand *watchful*.
2. The white surf *thunders* on the empty beach.
3. Green islets . . . lie upon the level of a *polished* sea.
4. The sun went down beneath the dark lines of hills and cloud, which piled up in the west *an airy city, wall heaped on wall*.
5. A *thread* of smoke.
6. Our April, at its best, is *a bright laughing face under a hood* of snow.

D. Alliteration. — Alliteration is the repetition of the same letter beginning neighboring words; as in,

*L*isp of *l*eaves and *r*ipple of *r*ain

— *Swinburne*

Perhaps you noticed, in the last line of *The Revenge* how much the effect of silence is heightened by the repetition of the *s* sound. Notice, too, how the *l* and *s* sounds in the following line help to bring out the thought:

Till he melted like a cloud in the silent summer heaven.

See if you can find any instances of alliteration in the poems given in your Reader.

Exercise 161 — Atmosphere

Atmosphere is the feeling or spirit suggested to the reader by the qualities of the pictures that he sees in the words. It is a very difficult thing to analyze; one must feel it. Vowel sounds do their part; rhythm helps; color, motion, sound all contribute; similes and other figures of speech aid. The reader must put together all these qualities and all that they suggest to him. The resulting emotion or feeling within him interprets for him the atmosphere of a selection. The atmosphere of the following selections is fairly easy to feel. Try to put into words what each selection suggests to you.

I

THE FAIRIES

Up the airy mountain,
  Down the rushy glen,
We daren't go a-hunting
  For fear of little men;
Wee folk, good folk,
  Trooping all together;
Green jacket, red cap,
  And white owl's feather!

Down along the rocky shore
  Some make their homes,
They live on crispy pancakes
  Of yellow tide-foam;
Some in the reeds
  Of the black mountain lake,
With frogs for their watch-dogs,
  All night awake.

Allingham.

2

Warren's Address

Stand! the ground's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
  Hope ye mercy still?
What's the mercy despots feel?
Hear it in that battle-peal!
Read it on yon bristling steel!
  Ask it — ye who will.

Fear ye foes who kill for hire?
Will ye to your *homes* retire?
Look behind you — They're afire!
  And, before you, see
Who have done it! From the vale
On they come! — and will ye quail?
Leaden rain and iron hail
  Let their welcome be!

In the God of battles trust!
Die we may, — and die we must:
But, O, where can dust to dust
  Be consigned so well,
As where heaven its dews shall shed
    the martyred patriot's bed,
And the rocks shall raise their head,
  Of his deeds to tell.

— *John Pierpont.*

3

Boat Song

Hail to the Chief who in triumph advances!
  Honor'd and bless'd be the ever-green pine!
Long may the tree in his banner that glances,
  Flourish, the shelter and grace of our line!

Heaven send it happy dew,
Earth lend it sap anew,
Gayly to bourgeon and broadly to grow,
While every Highland glen
Sends our shout back again,
"Roderigh Vich Alpine dhu, ho! ieroe!"

— *Scott.*

4

THE OWL AND THE PUSSY-CAT

The Owl and the Pussy-Cat went to sea
In a beautiful pea-green boat.
They took some honey and plenty of money
Wrapped up in a five-pound note.
The Owl looked up to the stars above,
And sang to a small guitar,
"O lovely Pussy! O Pussy, my love!
What a beautiful Pussy you are, —
You are;
What a beautiful Pussy you are!"

Pussy said to the Owl, "You elegant fowl,
How charmingly sweet you sing!
Oh, let us be married, — too long we have tarried, —
But what shall we do for a ring?"
They sailed away for a year and a day,
To the land where the bong-tree grows;
And there, in a wood, a Piggy-wig stood, —
With a ring at the end of his nose,
His nose;
With a ring at the end of his nose.

"Dear Pig, are you willing to sell for one shilling
Your ring?" Said the Piggy, "I will."
So they took it away and were married next day
By the Turkey who lives on the hill.

They dined upon mince and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon, —
The moon;
They danced by the light of the moon.

— *Edward Lear.*

5

SANDALPHON

Have you read in the Talmud of old,
In the Legends the Rabbins have told
Of the limitless realms of the air,
Have you read it, — the marvelous story
Of Sandalphon, the Angel of Glory,
Sandalphon, the Angel of Prayer?

How, erect, at the outermost gates
Of the City Celestial he waits,
With his feet on the ladder of light,
That, crowded with angels unnumbered,
By Jacob was seen, as he slumbered
Alone in the desert at night?

The Angels of Wind and of Fire
Chant only one hymn, and expire
With the song's irresistible stress;
Expire in their rapture and wonder,
As harp-strings are broken asunder
By music they throb to express.

But serene in the rapturous throng,
Unmoved by the rush of the song,
With eyes unimpassioned and slow,
Among the dead angels, the deathless
Sandalphon stands, listening breathless
To sounds that ascend from below; —

From the spirits on earth that adore,
From the souls that entreat and implore
  In the fervor and passion of prayer;
From the hearts that are broken with losses,
And weary with dragging the crosses
  Too heavy for mortals to bear.

And he gathers the prayers as he stands,
And they change into flowers in his hands,
  Into garlands of purple and red;
And beneath the great arch of the portal,
Through the streets of the City Immortal
  Is wafted the fragrance they shed.

It is but a legend, I know, —
A fable, a phantom, a show,
  Of the ancient Rabbinical lore;
Yet the old mediaeval tradition,
The beautiful, strange superstition,
  But haunts me and holds me the more.

When I look from my window at night,
And the welkin above is all white,
  And throbbing and panting with stars,
Among them majestic is standing
Sandalphon the angel, expanding
  His pinions in nebulous bars.

And the legend, I feel, is a part
Of the hunger and thirst of the heart,
  The frenzy and fire of the brain,
That grasps at the fruitage forbidden,
The golden pomegranates of Eden,
  To quiet its fever and pain.

— *Longfellow.*

Exercise 162 — Pictures

Read the following selections so as to make others see the pictures that they contain:

1

I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve in rain,
And laugh as I pass in thunder.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.

— *Shelley.*

2

Across the narrow beach we flit,
One little sandpiper and I;
And fast I gather, bit by bit,
The scattered driftwood, bleached and dry.
The wild waves reach their hands for it,
The wild wind raves, the tide runs high,
As up and down the beach we flit, —
One little sandpiper and I.

Above our heads the sullen clouds
Scud black and swift across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach
I see the close-reefed vessels fly,
As fast we flit across the beach, —
One little sandpiper and I.

— *Celia Thaxter.*

3

THE EAGLE

He clasps the crag with hookéd hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls;
And like a thunderbolt he falls.

— *Tennyson.*

4

Our April, at its best, is a bright laughing face under a hood of snow; a mixture of tears and smiles and icy looks. Yet there are a number of days when the sunbeams pour into the woods till the mould under the leaves is warm. Then the woodchuck unrolls and creeps out of his den to see if the clover has started, and the turtles come forth to bask in the sun. — *Burroughs.*

Exercise 163 — Experiments in Verse-Making

Before taking up definite experiments in verse-making, we ought to make sure that we understand certain simple verse forms. Perhaps the simplest form is the rhyming couplet, which is illustrated below:

1

Cool and dark fell the autumn night,
But the chieftain's wigwam glowed with light,

For down from its roof by green withes hung
Flaring and smoking the pine knots swung.

— *Whittier.*

2

See the kitten on the wall,
Sporting with the leaves that fall,

. . . . . .

But the kitten, how she starts,
Crouches, stretches, paws, and darts!

First at one, and then its fellow,
Just as light and just as yellow.

— *Wordsworth.*

3

Up rose old Barbara Frietchie then,
Bowed with her fourscore years and ten;

Bravest of all in Frederick town,
She took up the flag the men hauled down;

— *Whittier.*

Sometimes a four-line stanza is merely two rhyming couplets put together; as,

To the Fringed Gentian

a Thou blossom bright with autumn dew,
a And colored with the heaven's own blue,
b That openest when the quiet light
b Succeeds the keen and frosty night.

Notice that in this stanza there are four beats in each line.

Sometimes we have a four-line stanza (called the *ballad* stanza) that has four beats in the first and third lines and three in the second and fourth, only the second and fourth lines rhyming; as,

1

Old Winter

4*a* Let him push at the door, — in the chimney roar,
3*b* And rattle the window pane;
4*c* Let him in at us spy with his icicle eye,
3*b* But he shall not entrance gain.

— *Thomas Noel.*

2

SIR PATRICK SPENS

4*a* They had not sailed a league, a league,
3*b* A league but barely three,
4*c* When the lift grew dark, and the wind blew loud,
3*b* And gurly grew the sea.

You can probably find other variations of the four-line stanza in your Reader. This one, for instance, is quite different. Each of the lines has four beats; the first, second, and last lines rhyme; in the third line there is a middle rhyme.

Oh, the fluttering and the pattering of those green things growing!
How they talk each to each, when none of us are knowing;
In the wonderful white of the weird moonlight
Or the dim dreamy dawn when the cocks are crowing.
— *Mulock.*

A six-line stanza may be merely a quatrain (a four-line stanza) with a couplet added; as,

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd, —
A host of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
— *Wordsworth.*

An eight-line stanza may be four couplets, as in Scott's "Hunting Song" that begins

Waken, lords and ladies gay,
On the mountain dawns the day;

Or it may be two quatrains, as in "The Fairies" (Exercise 161). Notice the rhyme scheme in "Warren's Address" (Exercise 161). It is *a*, *a*, *a*, *b*, *c*, *c*, *c*, *b*.

What is the rhyme scheme in this stanza?

Whate'er the theme, the maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending; -
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

— *Wordsworth.*

Try these Experiments

Individual pupils might work separately on the following verse experiments or a group of pupils unite their efforts upon any one:

1. Have you ever watched a winter sunset? Suppose that you try to write at least one stanza, perhaps to some degree following Dickens' suggestion in the following:

A moment, and its glory was no more. The sun went down beneath the long dark lines of hills and cloud which piled up in the west an airy city, wall heaped on wall. The light was all withdrawn; the shining church turned cold and dark; and the gloom of winter dwelt on everything.

2. Can you change Wordsworth's picture of a quiet city into one full of movement and noise?

The city now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theaters, and temples lie
Open unto the fields, and to the sky.
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

3. Describe the month of the year that you like best. Introduce figures of speech, if you can, to increase the suggestion of motion or color or sound. Perhaps Exercise 162 (4) will give you a suggestion.

4. Describe a season of the year (without naming it), so that the class can guess what it is. Judge of your success by the number who guess correctly.

5. Write lines that would suggest the mood or atmosphere of one of the pictures in your schoolroom or in the corridors of the school.

6. Try to unite sound and sense in a passage that imitates or echoes a sound — a bird call, for example, or the sound of the sea, or of wind at night, or of a storm.

7. Let the season of the year be your general topic. Each one in the class should select a typical, concrete picture (whether of sound, or motion, or color, or feeling) and tell it in one or two stanzas. Make your nouns concrete, your verbs full of action, your adjectives suggesting color, etc. Then collect all these pictures into a little book, put an appropriate design on the cover (a folder makes a good cover), and choose a name. Each of the verses in the book should be signed with the writer's name.

8. Write a narrative in verse. Make it not so much a story as a series of pictures. You might take a very familiar story and have each pupil work out one incident *in pictures*.

9. Describe a baby's skin or a baby's laugh (see Exercise 160, *A*, 2) or the color of the hills at noon or at twilight or a river seen in sun and in shadow or a harvest field or a lake or clouds or a city street at night or lights of the city seen from a distance or a road stretching into the distance.

10. Write of some other "way for Billy and me" — some place that *you* like. (Notice the rhyme scheme.)

A Boy's Song

Where the pools are bright and deep,
Where the grey trout lies asleep,
Up the river and o'er the lea,
That's the way for Billy and me.

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,
Where the nestlings chirp and flee,
That's the way for Billy and me.

Where the mowers mow the cleanest,
Where the hay lies thick and greenest;
There to trace the homeward bee,
That's the way for Billy and me.

Where the hazel bank is steepest,
Where the shadow falls the deepest,
Where the clustering nuts fall free,
That's the way for Billy and me.

— *Hogg.*

CHAPTER VI

THE DIVISIONS OF A SUBJECT

Student Projects

Exercise 164 — The Outline

When you give a talk before the class, your first aim should be clearness. Unless your audience gets a clear idea of what you have in mind, you have not succeeded in your efforts. Perhaps you wish to tell of a certain part of a project that you have been carrying on. Unless you can make really clear what it is that you have done, or seen, or read, the class will be but little interested.

Now, how can you gain the clearness that makes for interest?

First, you must have in your own mind a definite image of what it is that you wish to say. Boys and girls so frequently jumble their ideas. They begin with one topic and, suddenly remembering something quite different, begin to tell a part of that. Realizing, again quite suddenly, that they have not finished what they started out to explain, they return to the first topic, say a few more sentences to continue that part of the subject, wander to still another topic, and with good luck return to finish what they really intended to say in the first place. Much of such confusion may be avoided if the speaker will prepare beforehand a simple list of the two or three big points that he expects to talk about. Therefore,

Second, you should prepare a simple *plan* of your talk. No one would think of making even the simplest kind of article unless he knew pretty definitely how it was to look

when finished. Isn't that true of a boy who expects to make a kite or a rabbit hutch or of a girl who expects to make a batch of fudge or a collar? You plan things that you make. You mentally see the steps in the process and when you come to make the article, you follow those steps. Go about a talk in the same way. (1) *See* the steps; (2) *put those steps on paper* to make sure that they are clear in your mind; (3) *follow them in their order* when you begin to talk.

The plan of a talk is called an *outline*. Suppose that you expect to tell how to make a kite. Your talk will probably fall into two parts:

I. The materials needed to make the kite
II. The way to make the kite (that is, the way to use the materials mentioned in I)

In your own mind keep the two apart. When you talk, be sure that you finish telling I before you advance to II.

Divide each of the following topics into what seems to you a sensible division. Use a Roman numeral to indicate each division, as shown above.

1. How to make a kite
2. How to make fudge
3. How to make a snow man
4. How to make a garden
5. How to make an ice cave
6. How I built a bird house
7. How to make baked custard
8. How to build a radio set
9. How to bake potatoes in a bonfire
10. How to make a league ball
11. How to make a lamp shade
12. How to mend a puncture
13. How to clean a bicycle
14. How to catch "night crawlers"
15. How to put a paper cover on a book

Exercise 165 — The Outline in Detail

If the outline is to be of any real help to you as a preparation for your talk, you must fill in the details under each Roman numeral topic. When you get up to talk, you will not, of course, take your paper with you, but the analysis that you made in your own mind and put down upon the paper will help to put your thoughts in order, so that the giving of the talk itself will be a fairly simple matter.

Suppose that a girl in the class had decided to give a talk on *Baked Rice Pudding*. She might divide the subject into:

I. The ingredients for the pudding

II. The way to make the pudding

Under each of these big topics she would fill in those details that common sense suggested *in the order* that seemed most sensible; as,

BAKED RICE PUDDING

I. The ingredients for the pudding

a. Milk — one quart
b. Rice — ¼ cupful
c. Sugar — ¼ cupful
d. Flavoring

1. Cinnamon — a sprinkling
2. Vanilla — 1 teaspoonful
3. Salt — a pinch

II. The way to make the pudding

a. The mixing

1. Wash the rice thoroughly
2. Mix it with the other ingredients
3. Put mixture into pudding dish

b. The baking

1. Bake for two hours
   (*a*) In slow oven

2. Stir mixture every fifteen minutes
   (*a*) Not during last half hour

Notice these points in the outline:

1. The facts that belong under I and under II are kept carefully apart.

2. The topics are stated as briefly as the idea will permit.

3. Explanatory details are arranged under the part which they explain and are *indented*. But all parts of *equal* importance are placed directly *under each other*. That is, all the Roman numerals should be in *alignment;* all the *a*'s, *b*'s, and *c*'s in alignment; etc.

4. The first word in each part of the outline is capitalized, and only the first word.

Choose your own topic (or take one of those suggested in Exercise 164) and write a detailed outline for it.

Exercise 166 — The Point of View

GROUP PROJECT

Let us choose a topic that every one knows something about. Suppose that you have decided that you will give a talk on *Cats*. Now, simple as that subject seems, in its present form of *Cats* it is very difficult to talk upon. It really means nothing, because it might mean so many things. Before you can write an outline or give a talk on the subject, you must decide upon the point of view from which you will treat it. You might, for example, deal with the subject in either of these two ways:

1

EVERY ONE SHOULD OWN A CAT

I. The cat is a well-meaning animal
   a. Requires practically no care
   b. Keeps himself clean
   c. Catches mice

II. He is a friendly animal
   a. Ready to be petted at any time
   b. Quiet except if one wishes to play with him
   c. Good company, but not in the way

2

CATS SHOULD BE EXTERMINATED

I. Cats are lazy
   a. Sleep all day
   b. Expect to be fed and petted
   c. Always occupy the most comfortable chair or the best rug

II. They may even be a menace
   a. Disturb one's sleep at night
      1. By their racket
   b. Often spread disease
      1. In their fur

A talk may follow *either* point of view, but should not jumble the two.

Here is a list of one-word subjects which in themselves are too indefinite for any one to talk about:

Automobiles	Football
Winter	Canoeing
Summer	Vacation

EXCHANGE IS FAIR PLAY

Suppose that you divide the class into groups of two. Let one in each group write an outline on a topic that is suggested by the *good* in one of these subjects, and let the

other member write on the opposite point of view of the same subject. Then exchange your papers and judge your partner's outline for

1. Clearness
2. Careful analysis
3. Proper alignment

Exercise 167 — Beginning, Middle, and End

A talk should have a *beginning*, a *middle*, and an *end*. The outlines that we have been talking about represent the *middles*. When you come to talk on a subject, you must supply a *beginning* and an *end*.

Here's the way an eighth-grade girl worked up a *beginning* and an *end* and attached them to a *middle* which she had planned in outline form:

A Use for Men's Old Shirts

Last night when I was trying to think of a subject that would be interesting to you, I noticed my mother sitting at the other side of the table cutting up one of my dad's old negligé shirts. I knew at once that here was a topic for me. You know after a man's shirt has been laundered for some time the goods breaks away from the band and sometimes it breaks alongside the front too. But the back of the shirt, which is never starched, is hardly worn out at all. My mother cuts out the back and uses it to make a kitchen apron for herself or my big sister. I thought I would tell you how she does it, because it is easy to do.

(This finished the *Introduction*. Then she went on with the facts which she had put into her outline, as follows:)

I. The material needed for the apron

a. The back of one worn-out shirt
b. Part of the front "tails"

c. A pattern, which I will explain [1]
d. Rick-rack braid
1. For finishing

II. The way to make the apron
a. Cut the back away
1. Below the yoke
b. Lay the pattern on the goods
c. Cut the extra piece from the front "tails"
d. Cut the belt from the front
e. Sew colored rick-rack all around

(When she had finished this part, she went on with the *End:*)

Anybody can make an apron like that in a short time and as men's shirts are usually made of good material, the aprons last a long time. Any boy in the class who can run a sewing machine can make one out of one of his own worn-out shirts and surprise his mother with a very useful present.

Perhaps you can see from this illustration that the Beginning and the End are most important parts of a talk. Notice that they (1) talk *to* the audience (use the pronoun *you*); (2) touch upon the experience of the audience (shirts are worn out in almost every family); (3) appeal to human interest (most people like to learn of ways to save money).

Give a talk on an outline that you wrote for Exercise 166. You have the Middle all prepared. *Think* out a Beginning and an End. *Don't* write these parts. They should give the effect of conversation, of being thought up on the spur of the moment.

Exercise 168 — The Paragraph Experiment

A paragraph consists of the sentences that explain one of the natural divisions of a subject. A paragraph may

[1] She put a diagram of the pattern on the board.

be oral or written. In the talk on *A Use for Men's Old Shirts* there would probably be four paragraphs, as follows:

1. The Beginning
2. The materials
3. The way to make the apron
4. The End

Any one in the class who listens to your speech should be able to tell how many paragraphs you used and be able to tell the *topic* of each. It is a good plan to state that topic clearly in one short sentence at the beginning of the paragraph. Each Roman numeral topic in your outline should be worked up into a paragraph in your talk.

Laboratory Work

Try this experiment: Test the talks of your classmates. They should announce the topic of each paragraph in such clear fashion (and yet naturally) that you might write it down as they talk. If you cannot thus judge the paragraph "structure" of a talk, something is wrong. Try to find out in each case what that something is.

Exercise 169 — Assessing the Speaker

After the class has become somewhat accustomed to giving talks in this way, let the class estimate each speaker's effort and "assess" him at his worth. Each speaker, let us say, possesses ten "marks" when he goes to the front of the room. For each mistake he is assessed *one mark*. The assessor must always be able to defend his estimate. Assess such matters as:

1. Position
2. Enunciation
3. Good subject
4. Paragraph structure
5. Beginning and end
6. Good English
7. Sentence variety

Exercise 170 — "Minute Man" Project

In one school the condition of the yard was a continual eyesore because of papers and rubbish that boys and girls dropped there. The eighth grade finally undertook the task of seeing that the grounds were kept clean. They enlisted the help of the other grades and accomplished the task quite easily. To begin the campaign, "Minute Men" went from grade to grade to give one-minute talks. Each member of the eighth grade wrote an outline for such a talk.

Suppose that your school should begin such a campaign and that you were to be a "Minute Man." What would you say to the grade that you addressed? Write an outline for such a talk.

Exercise 171 — What is Wrong?

One boy in the grade spoken of in Exercise 170 had some difficulty in organizing his outline (getting it into proper shape). Here are the points that he could think of, but he could not see how to associate them to form the big topics in his outline. Can you help him?

How to Keep the Yard Clean

1. Keep the yard clean for the pride of the school.
2. Assist the Clean-up Committee.
3. Report those who do not comply with the rules of the Committee.
4. Put all paper and rubbish into the cans provided.
5. Don't throw paper yourself.

A. What would you say about topics (2) and (3)? Do they belong together? How about topics (4) and (5)? Do these four topics give you any suggestions for two big topics in your outline? What do you think of (1)? Would you let it stand as another topic or use it as the idea for

your Beginning? Suppose that you write the boy's outline for him.

B. Topics may be treated in as many ways as there are individuals treating them. See if you can treat this topic of cleaning the yard in a way quite different from the one that you worked out for the boy spoken of above.

Exercise 172 — The Parts of a Story

A story should also have a Beginning, a Middle, and an End. The Beginning usually tells *who*, *when*, and *where;* that is, *whom* is the story about, *when* did it take place, and *where* did it take place? The Middle tells *what* took place in the order in which the events happened. It tries to lead up to a climax, or point of highest interest. After the climax the story should end quickly.

Do you remember one of the stories that you told before the Story-tellers' club when you were in the seventh grade? Suppose you try to retell that story in much better form. That is, be more careful of the Beginning, the Middle, and the End. Be more careful, too, of the matters spoken of in Exercise 169.

Exercise 173 — Story without *And*

Turn back to Exercise 27, Game Two. Repeat the game at this time, trying to make use of every means that you have learned to help you avoid *and*. Be especially careful to tell the Beginning and the End of the story well.

Exercise 174 — Story Showing Character

When William the Conqueror took his first step on English soil, he stumbled and fell. A great cry arose from his men. "It is an evil sign," they cried. "We shall have no good from our venture. As our leader has fallen, our hopes will fall."

But William was equal to the occasion. "Look!" he cried as he held up both hands full of sand. "I have a firm grip on English soil."

Turn back to Exercise 37 for another illustration of the the story to show character.

Can you tell one?

Exercise 175 — Group Project

Appoint a committee of two to write topics for talks upon slips of paper, numbering the slips consecutively. At each end of the slip they will put the same number and then tear the slips in two. Each pupil draws half a slip. The two pupils whose slips make one topic work together to prepare a talk. Ten minutes are allowed for preparation and outline making. Then each member of the team is to talk one minute. The two members of the committee now become leader and timekeeper. The leader calls for the groups according to the numbers that he draws from a bag or box before him. (Perhaps you can get three pupils from the ninth grade to act as judges.)

CHAPTER VII

PROJECTS IN LETTER WRITING

The following letter was written to his youngest daughter by Thomas Huxley, the famous English scientist:

HOTEL BEAU SEJOUR,
SAN REMO, *March 30, 1885.*

Dearest Babs:

We could not stand "beautiful Venice, the pride of the sea," any longer. It blew and rained and colded for eight-and-forty hours consecutively. Everybody said it was a most exceptional season, but that did not make it any warmer or prevent your mother from catching cold. So as soon as she got better, we packed up and betook ourselves here by way of Milan and Genoa. At Milan it was so like London on a wet day that, except for the want of smoke, we might have been in our dear native land. At Genoa we arrived late one afternoon and were off early in the morning — but by dint of taking a tram after dinner (not a dram) and going there and back again we are able to say that we have seen that city of palaces. The basements that we saw through the tram windows by mixed light of gas and moon may, in fact, all have belonged to palaces. We are not in a position to say they did not.

The quick train from Genoa here is believed to go fully twenty-five miles an hour but starts at 7 A.M., and so, the early air being bad for the health, we took the slow train at 9:30 and got here some time in the afternoon. But mind you, it is a full eighty miles, and when we were at full speed between stations — very few donkeys could have gone faster. But the coast scenery is very pretty, and we didn't mind.

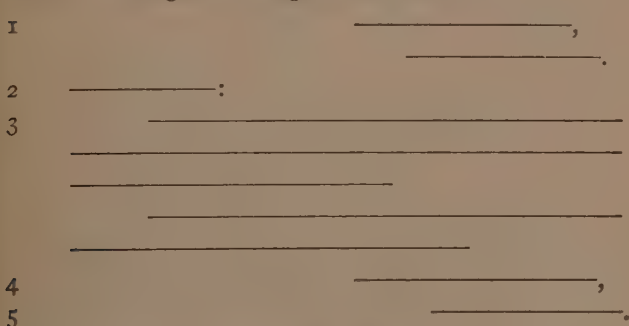
Here we are very well off and as nearly warm as I expect to be before reaching England. You can sit out in the sun with

satisfaction, though there is a little knife-edge of wind just to remind you of Florence. Besides, there are no end of date palms and cactuses and aloes and odorous flowers in the garden — and the loveliest purple sea you can imagine.

M—— sends heaps of love to all (including Charles[1]).

Ever your loving father,
T. H. Huxley

This letter shows the usual arrangement of a friendly letter. It might be diagrammed thus:



The parts indicated above are as follows:

1. The *heading*, which gives the place from which the letter is written and the date.

2. The *greeting* (or salutation); as,

Dear Mary: Dear John: My dear Brown: My dear Miss Smith: (This part may end either with a colon or with a comma. The first and last words are capitalized.)

3. The *body* of the letter. This is divided into sentences and paragraphs as befits the subject.

4. The *courteous close;* as

Ever your loving father, Yours affectionately, etc. (Only the first word is capitalized.)

5. The *signature.*

[1] The cat

Exercise 176 — The Three-line Heading

SKELETON LETTER

In writing on small-sized letter paper, one would find the two-line heading, as used in Huxley's letter, too long from left to right. Therefore most friendly letters use a three-line heading; as,

2410 Maple Avenue,
Syracuse, New York,
January 10, 19—.

Dear Tom:

_____
_____
_____
_____

Your friend,
GEORGE EVANS

1. Following this form, write a skeleton letter from your home to a friend of yours. For the body of the letter use three or four lines of dots and dashes.

2. In the same way write to a member of your family who, let us suppose, is away from home.

3. Suppose that you are away on your vacation. Write a skeleton letter to your father.

4. Suppose that the following are off on their vacations, each at a different place and each sends you a skeleton letter. Write each.

a. From your cousin
b. From your chum
c. From your sister

Exercise 177 — Envelopes

Write one envelope each for 1, 2, 3, and 4 above. Slips of paper of the proper size will do very well.

MODEL

Mr. Henry J. Thompson
2410 Maple Avenue
Syracuse, New York

Exercise 178 — Abbreviations

One may use abbreviations in the formal parts of the letter or spell out *state* and *month* in full. (The latter form seems to be more popular at present.) If you should wish to write George's letter with abbreviations in the formal parts, it would be as follows:

2410 Maple Ave.,
Syracuse, N.Y.,
Jan. 10, 19—.

Dear Tom:

_____

_____

_____

_____

Your friend,

GEORGE EVANS

Rewrite two of the skeleton letters that you wrote for Exercise 176, using abbreviations in the formal parts.

Exercise 179 — Post Office Project

Bring an envelope and a sheet of letter paper from home. (Let this be the regulation size for social correspondence — a folded sheet about five inches by seven inches and an envelope to match.)

Appoint a committee to prepare slips of paper, on each of which they will put the name and address of one pupil in the class. Each member of the class draws a slip and writes a skeleton letter to the one whose name he drew. He then addresses the envelope and encloses the letter in it (inserting the folded edge first). The letters should be left unsealed. They are then "mailed" in a place provided.

Two of the committee now become Censors to judge whether the letters are correct in form. If they find the *slightest* mistake in form, they send the letter to the Dead Letter Office in charge of the Postmaster General (the teacher). Each of these letters must be reclaimed in person. The Postmaster General will deliver it to the writer *only* after the latter has demonstrated that he can write the form correctly. The letter is afterward rewritten and remailed.

The letters are then arranged alphabetically by the other members of the committee, who act as postal clerks. They decide upon the number of "windows" that will be needed for the distribution of the mail, and they announce that all pupils from A to E, let us say, call at Window 1: etc.

Exercise 180 — Interest in Letters

Interest is secured in letters as in other kinds of writing, whether prose or verse. It depends largely upon how clearly we can arouse in the reader's mind the pictures that we

have in our own. This necessitates that the pictures in our mind (1) shall be very clear, seen in great detail, and (2) told in equal detail. It means, too, that we make use of every device that we know of to secure interest. (See Chapter IV.)

Notice, for example, the tone of the letter given at the beginning of this chapter. It gives the effect of *talking*. If we can imagine that the person to whom we are writing is present and write to him as we would talk to him, we shall secure the friendly tone that is desirable.

Then, to write interesting letters we must

1. See the incidents in detail — especially those details that we think would be interesting to the reader.
2. Tell them as if we were talking to a person who is present.

In your mind's eye see a "picture" that you think is interesting. It may be something that you saw today. It may be something that you saw some time ago. That is immaterial. But *see* it. See it in detail — in color, in movement, in sound. Then write the picture into a letter to the classmate whose name you drew in Exercise 179, or to the one who sits across from you, as your teacher prefers. *Talk* the letter.

Mail the letter in the class post office.

Proof-read Your Letter

Before you mail your letter, look it over carefully for

1. *Form.* — Compare it in this respect with one of the letters given in this chapter. Letter forms must be absolutely accurate.
2. *Punctuation.* — Be sure of every mark.
3. *Sentences.* — Is each sentence really a sentence? Be

sure that you do not fall into the Pit of the Sentence Error. (See Exercise 16.)

4. *Spelling.* — Are there any "demons" in your letter? (See Exercise 13.)

Exercise 181 — Criticizing a Letter

When you get your classmate's letter, read it, first, for the picture that it should contain. Do *you* see it? Can you suggest any changes that might increase its appeal? For example,

1. Change a lifeless verb to one full of action. (See Exercise 141.)
2. Change or add an adjective, so that the resulting picture is clearer or more beautiful. (See Exercises 142 and 145.)
3. Would a change in word order be effective? (See Exercises 132 to 134.)
4. Do you see sentences that should be combined? (See Exercise 136.)
5. Can you add a figure of speech? (See Exercise 160.)
6. Is the letter correct? (See the items listed in Exercise 180.)

Exercise 182 — Recommending a Book

Suppose that a friend of yours has requested you to recommend a book for him to read. In a letter give a few interesting details of a book that you like very much. Don't attempt to tell your friend the whole story. All that you wish to do is to arouse his interest. Choose your details carefully.

Proof-read your letter as before. Then mail it in the class post office.

Exercise 183 — Group Project

LETTER OF INVITATION

The class should be divided into groups of two.

A. Write a letter to the other member of your group, inviting him or her to go with you

1. On an automobile trip that your family is planning
2. On a hike that your club, perhaps, is planning
3. To a picnic
4. To spend a week-end at your house

B. Reply to the letter that you receive. Either accept the invitation or express regret that you cannot accept it.

Exercise 184 — More Group Letters

See Exercise 183. In the same way write these:

1. (*a*) Write a letter to accompany a gift.
   (*b*) Reply to the letter.
2. (*a*) Write a letter asking to be directed to a certain place in town.
   (*b*) Give the necessary directions.

Exercise 185 — Letter to Employer

You have been working as a delivery boy after school. Your father needs your services this afternoon. You have telephoned your employer that you cannot come but that you are sending a boy to take your place. Your employer asks that you send a note with your substitute, explaining that the bearer is the boy about whom you telephoned. Write the note.

Exercise 186 — Letters to a Magazine

1. Suppose that, for some reason or other, the magazine for which you have subscribed has not come this month.

Write a very courteous letter to the publishers, telling them that your copy has not come. The form of such a letter is as follows:

2410 Maple Avenue,
Syracuse, January 10, 19—.

The American Boy,
_____,
_____

Gentlemen:

_____

_____

_____

Yours truly,
(Your name)

This is the regular form of a business letter.

2. Suppose that you have moved. Write again to the magazine informing them of your change of address. Why should you tell them the old as well as the new address?

3. The next month after you move you receive two copies of the magazine — one sent to your new address and one forwarded from your old address. Write the letter that should go to the publishers.

4. Suppose that your magazine offers each month a prize of $5 for the best letter written by an eighth-grade boy or girl on the value of a high-school education. Write such a letter. Proof-read your letter carefully. (See Exercise 180.)

Exercise 187 — Letters to the Seventh Grade

1. Write to the seventh grade, requesting a match game with their room team. The form of such a letter may be that of a friendly letter with such a salutation as *Dear Friends of Room —:* or *Dear Fellow-Students:* or *To Room —:* Or the letter may take the form of a business letter with an introduction and salutation as follows:

Room ——,
Blank School,
City and state.
Dear Fellow-students:
———————— etc.

2. Invite them to come to your room to enjoy a program with you.

3. Invite them to join you in your class picnic.

4. Perhaps you wish to have them join you in one of your class projects. Write and ask them.

Exercise 188 — Business Letter

Your class has decided that it would like to wear class colors during the last few months of the year. The class has decided to wear with the colors a button on which are the initials of the school and the year. A committee that you have appointed has estimated the number of yards of ribbon that will be needed and the most appropriate width.

Suppose that the whole class works on the two letters suggested here. You can then mail the two best.

1. Write to a manufacturer of ribbons, asking him to quote you his best price on the width and the quantity that you need.

2. Write to a manufacturer of buttons, explaining what you wish and asking his best price for the quantity that you need.

Exercise 189 — Asking a Favor

Do the different rooms in your school sometimes have charge of the school assembly? Suppose that your room has charge next week. You think that it would add much to the interest of your program if you could secure a good speaker. Suppose that you write to some one in town who is known to be a very interesting talker. Ask him to address the assembly. What definite facts should you tell him?

Exercise 190 — Letter to a Costumer

Perhaps for your program you expect to give a little dramatization or a folk dance. You decide that costumes would add to the effect. If you can get them very reasonably for only a few hours' wear, you can afford to rent them. Write to a costumer, telling him exactly what you wish and ask his lowest price.

Exercise 191 — To the Printers

For your school play you have been asked to take charge of the printing of the programs, which will have to be done outside the school.

Write to two or three printers, explaining the size of the programs that you wish, the approximate number of lines of type, the quality of paper that you wish, and the number of copies that you will need. (What work must the class do before it can write such a letter?)

Exercise 192 — Junior Red Cross Scheme

Do you know the Junior Red Cross scheme for inter-correspondence? It is well worth investigating.

CHAPTER VIII

WORDS AND THEIR WAYS

Word Games

Exercise 193 — Vowel Sounds

Say the following words carefully, listening attentively to the way in which you speak the vowel sounds. If there are some that you *habitually* say incorrectly, speak them over and over until the correct way seems to you the natural way.

for	catch	because	since
to	asked	believe	any
our	always	yet	been
far	such	get	boil
you	can	put	sit
and	where	rid	soot

Exercise 194 — Long Italian *a* (*ä*)

A vowel sound that is frequently mispronounced is the long Italian *a*, found in *father* or *arm*. Get a mental image of the sound as it is given in either of these words and then use it in each of the following words:

ärm	läva	Alabäma
älms	älmond	cantäta
äunt	psälm	Neväda
hälf	pälm	promenäde
cälf	sälve	läughter

Exercise 195 — Short Italian *a* (*ȧ*)

To get the correct value of this sound, prolong the sound of the long Italian *a* until you hear the *shade* of the sound. Then try to give the same *quality* in a short sound. The sound of the *a* in *class* is not the *ah* sound in *alms* nor the short sound of *a* in *at*, but a short sound that still has a *shade* of the *ah* sound.

Try these words:

ask	branch	master	advance
after	brass	pass	advantage
basket	grass	past	enchant
cast	chant	glass	demand
fast	pant	chaff	pastor
France	glance	mask	last

Exercise 196 — Long *oo* as in *boot*

Pronounce each of these words carefully, giving the *oo* sound as in *boot:*

boot	shoot	room	moon
root	hoof	proof	broom
noon	woof	food	roof

Exercise 197 — Short *oo* as in *wood*

Do not say *tuck* for *took*. Pronounce these words carefully:

took	hook	stood	good
foot	cook	could	should
shook	book	would	hood

Exercise 198 — Long *o* as in *go*

Are you sure that you say *o* at the end of *potato?* Sound these words slowly and carefully:

yellow	borrow	glory	window
fellow	pillow	story	original
tallow	swallow	memory	orient
potato	hero	chocolate	brooch

Exercise 199 — Long *u* as in *cute*

A long *u* is equal to *y* + *oo*. In words like *cute*, *mute*, and *pure* we give the vowel the correct sound. Do you feel the slight suggestion of *y* in the sound?

It is when the vowel is preceded by *d* or *t* or *l* or *n* or *th* that difficulty arises. It is due, probably, to the fact that the sounds mentioned are formed at the front of the mouth by the tip of the tongue and the teeth and the long *u* sound is made by the palate. It is easier to pass from a *d* to the *oo* sound than it is to pass from a *d* to the *u* sound; hence it is more natural, in a sense, to say *stoodent* than *student*. If a *y* sound is introduced (ever so slightly) after *d*, *t*, *l*, *n*, *th*, and before *u*, the correct value will be given. Try these words:

mute	duet	student	figure
duty	tube	stupid	January
duke	reduce	duration	avenue
due	pupil	picture	introduce
during	Lucy	Tuesday	accumulate

Exercise 200 — Final Consonant Sounds

Elegance of speech depends largely upon the correct enunciation of vowel sounds; distinctness of speech depends upon the articulation of the consonants.

In careless speech the end consonants are often so badly slurred as almost to disappear. In practicing the lists of words given below, (1) say each of the end consonants separately; (2) say them together; (3) say the full word and then the full list; as,

mast

1. Say *s* and then *t*
2. Say *st*
3. Say *mast*

st — mast, vast, aghast
lt — belt, melt, bolt
lts — belts, melts, bolts
nt — dent, lent, meant
nts — dents, wants, points
t'n — light'n, bright'n, fright'n
ld — told, cold, fold, mould
sp — gasp, clasp, wasp
sps — gasps, clasps, wasps
lp — Alp, help, kelp
nd — and, hand, demand
ms — teams, beams, gleams
ct — fact, act, pact
lk — bulk, hulk, silk
lm — elm, film, helm

Exercise 201 — Catch Words

Say these words, being particularly careful of the sound of the letters printed in italic. After you have repeated all the words, go over the list again, using each word in a sentence.

ge*t*	chi*m*ney	clo*th*es	hundr*ed*
use*d*	reco*g*nize	swep*t*	pe*r*spiration
ri*n*se	cra*n*berry	scare*d*	child*r*en
su*r*prise	gover*n*ment	pe*r*haps	sec*r*etary
wid*th*	Feb*r*uary	*a*rithmetic	ca*r*tridge

Exercise 202 — Syllables

1. Say each of these words as one syllable:

elm film toward drowned breathed

2. Say each of these words as two syllables:

burglar believe poem

3. Say each of these in three syllables:

athletic	electric	probably	really
eleven	actual	general	usual
peculiar	history	governor	poetry

Exercise 203 — *Th* and *Wh*

Say these words with great care:

this	paths	bathe	wreathe
that	months	lathe	rather
them	mouths	theme	whither
those	length	why	without
thistle	width	wheel	where
thought	depth	wheat	when
throat	there	whale	which

Exercise 204 — *Ing*

Have you Southey's "The Cataract of Lodore" in your Reader? If you have, read it beginning at the lines,

Rising and leaping,
Sinking and creeping,

to the end. Or if you have the "Pied Piper," read Stanza VII beginning,

And the muttering grew to a grumbling
And the grumbling grew to a mighty rumbling

Exercise 205 — No Slurring!

Be very careful not to say *dija* for *did you.*

Did you?	Give me that.
Will you?	I'm going to.
Won't you?	Where were you?
Were you?	I'm thinking.
Are you?	Come on.
Have you?	Go on.
Has he?	What did you say?
I didn't.	I didn't say anything.
She didn't.	I'm going to go.

Exercise 206 — Game Fourteen

"Enunciation Contest"

This game, which we hope you played in the seventh grade, may occupy odd moments at any time during the day.

Choose a different chairman for each day or for each week, and keep the score by rows for the week. The chairman's duty is to put upon the board each morning a list of ten words or expressions that need special attention in enunciation. These may be taken from this chapter or may consist of such "jaw breakers" as the following (three of these would be enough for a day):

Some shun sunshine; some shun shade.
Geese cackle; cattle low; crows caw; cocks crow.
She sells sea shells. Sea shells sells she.

Any one in the row may try as many times in the week as he wishes. Each pupil who says the list correctly scores *one* for his row. If there is any one in a row who has not tried at all during the week, his failure to try reduces the row score by *five.*

Exercise 207 — A Dictionary Page

Have you a dictionary? Open it at random. There are probably two or three columns of words on each page. At the top of each page do you see two words printed in heavy type? They tell you the first and last words on that page. For this reason they are called *index* words. (What does the index of a book tell you?)

The words on the page are arranged alphabetically. What does that mean?

On the page before you look at some particular word. For example, here is this one:

Lul'la-by (lul'a-bi) *n.* a song to quiet infants.

That is, first comes the words itself, printed in heavy type, divided into syllables, and the accent indicated; next in parentheses comes the pronunciation, again with the accent indicated; next comes a letter (*n.* in this case) to show what part of speech the word is; last comes the definition.

(Some dictionaries print the word solid. Rather choose one that divides words into syllables in the heavy-type printing.)

Make a list of the abbreviations used in your dictionary to show the different parts of speech.

Exercise 208 — Alphabetical Order

Arrange these words in their alphabetical order:

magnetic	magician	macaroni
macaroon	magnificence	magnet
madam	mackerel	magical
magic	mad	magnify
mace	machinist	magistrate

Exercise 209 — Game Fifteen

"Bean Bag Alphabet"

The class is divided into two sides as the pupils sit at their seats.

1. Every one arranges these words alphabetically:

zebra	branch	tree	table
alms	maple	house	lamp
apple	cat	road	door
mental	bush	sky	floor

2. Every one has a second list of twenty simple words.

3. The teacher hands a bean bag to *A*. He names a word on his list, calls out the name of some one on the opposite side, throws the bag to the one he named, and begins to count *one*, *two*, and up to *ten*. If the one named can tell between which two words on the list the new one comes alphabetically, he scores *one* for his side and has the privilege of continuing the game. If the "caller" reaches *ten* first, his side calls, "Score!" The one who failed to score may at once throw the bag to any one on the opposite side and begin to count ten. He tries, of course, to take some one unaware. If he does, his side cries, "Score!" and gains *one*. But if the one to whom he throws the bag answers correctly, that side gains a second point, so that the score would stand 2 to 0.

Note. — (1) The one who is called upon should answer in three words only, the first and third being two words on the original list, the second being the new word. (2) Change the original list frequently, each time making it a little harder. For example, include proper names or several words beginning with the same letter.

Exercise 210 — Vowel Markings

Different dictionaries have different ways of indicating the pronunciation of words. Find out how your dictionary shows vowel values (see the preface in your dictionary). These words illustrate long and short vowels:

Long	*Short*
a — hate	a — hat
a — arm (Italian *a*)	a — class (Italian *a*)
e — Pete	e — pet
i — pine	i — pin
o — note	o — not
u — cute	u — cut

Find a word in your dictionary to illustrate each of these sounds.

Rule off a space on the blackboard for each of these vowel sounds. Let one pupil after another add his word to the list. Use these lists for practice in enunciation.

Exercise 211 — Syllables

a'ble cur'tain
se-lect' ad-vice'

A syllable is a sound, or a combination of sounds, uttered with one impulse of the voice. If a word is said with one impulse, it is a *monosyllable;* as,

come go see stopped

A word of two syllables is a *dissyllable;* as,

cur'tain se-lect'. book'let ath'lete

A word of three syllables is a *irisyllable;* as,

au'di-ence re-demp'tion

A word of more than three syllables is a *polysyllable;* as,

pol'y-syl'la-ble ed'u-ca'tion

1. Find in your dictionary two words to illustrate each of these four kinds of words.

2. Rule off a space on the blackboard for each of the four kinds. Let one pupil after another add *one* of the words in his list. No word should be repeated, of course.

3. Use these words for enunciation drills.

Exercise 212 — Game Sixteen

"Syllable Addition"

The pupils stand as for a spelling match. Each takes with him a list of words, both long and short. The first one on one side gives a word from his list, and the first one on the opposing side must at once tell the *number* of syllables that it contains; as, *one* or *five*, whatever it may be. If he hesitates, he must take his seat.

Be sure to include words that are "catches."

You may vary the game by requiring that the answer be given *dissyllable* or *polysyllable*, or whatever the word may be.

Or you may play the game by rows thus: *A* from Row 1 stands in front of Row 2 and gives each pupil in Row 2 a word from his list. If each in Row 2 answers correctly, the row scores *one*. However, as soon as any one in Row 2 makes a mistake, the row fails to score. *A* of Row 1 then takes his seat and *A* of Row 2 stands in front of Row 3 to continue the game. When *A* of the last row has taken his stand before Row 1, *B* of Row 1 has his turn.

Exercise 213 — Helps in Syllabifying

a. If the vowel of a syllable is long, the syllable usually ends with that vowel; as,

e'lect o'cean a'ble

b. If the vowel of a syllable is short, the syllable usually ends with the following consonant sound; as,

el'ement ed'ucate

c. The root word usually makes a syllable; as,

fool-ish guard-ed

d. If a consonant is doubled, division is usually made between the two letters; as,

bub'ble begin'ning

Care should, however, be taken not to break into a root word that ends with a doubled consonant; as,

dress'ing tell'er

e. A prefix makes a syllable; as,

un-known mis-spell

f. A suffix makes a syllable; as,

atten-tion judg-ment king-dom

1. In your dictionaries find two words that illustrate each of the general laws explained above.

2. Rule off a space on your blackboard for each of these "laws." Have one pupil write the principle at the head of the space and put an example below. Then let one pupil after another add one more example to the list.

3. Use these lists for spelling.

Exercise 214 — Pronunciation

These words are often mispronounced. Look them up in your dictionary, and tell the class what you find there:

recess	toward	mischievous
athlete	expert	interesting
aerial	gondola	exquisite

adult	influence	dirigible
address	detail	municipal
theater	inquiry	recipe
illustrate	champion	hospitable
defect	perfume	despicable

Exercise 215 — Giving Definitions

It is important, in giving definitions, that the definition fit the part of speech of the word defined. Thus a *noun* should be defined by another noun. As a rule, a definition for a noun should begin with one of these expressions:

(1) The state or condition, etc.
(2) One who, etc.
(3) A place where, etc.

An *adjective* should be defined by another adjective or by a phrase beginning with *being* or *having* or *relating* or *inclined*.

A *verb* should be defined by an infinitive; as, *to* grow, *to* walk.

An *adverb* should be defined by another adverb or by a phrase; as, *gently* means *in a gentle manner*.

Below are given groups of words that are similar in meaning.

1. Define these nouns in such a way as to show the difference in meaning between the two words in each group:

woman	boy	burglar	machine
lady	youth	thief	automobile
house	lamp	chair	curtain
home	light	stool	hanging

2. Define these adjectives in such a way as to show the difference between those in each group:

bright	honest	clever	last
shining	upright	shrewd	final

3. Define these verbs in the same way:

decline	linger	plan	injure
refuse	loiter	scheme	offend

4. Define these adverbs in the same way:

possibly	wholly	safely
probably	entirely	securely

Exercise 216 — The Prefix *in*

The prefix *in* means *not*. Analyze these words; that is, tell

a. The prefix and the root
b. The part of speech
c. The meaning

inhuman	inattentive	inexact
inactive	incapable	inexcusable
inaccurate	incurable	insincere

1. Name three other words that have the same prefix.
2. Put them on the board as explained in Exercise 211.
3. Use the words for analysis.

Exercise 217 — Other Prefixes

Proceed as explained in Exercise 216, giving (1) the prefix, (2) the root, (3) the part of speech, and (4) the meaning of these words:

un means *not*

uncertain	unfortunate	uneasy
uncivil	unconscious	unable
unequal	unearthly	unlike

inter means *between*

interchange	intercolonial	interlace
international	interlock	intermarriage

pre means *before*

prefix	prevision	premeditate
precaution	prepay	predispose

re means *back* or *again*

revisit	redouble	rewrite
rebuild	repay	remarry
recall	react	rekindle

dis reverses the meaning of the root

disorder	disown	dissatisfy
displace	discolor	disband
disloyal	disarm	disqualify

ante means *before*

anteroom antedate

anti means *against*

antislavery antisuffrage

sub means *under*

subway sublet

super means *above*

superman superfine

out means *beyond, more than*

outdo	outbid	outlaw
outlive	outgrow	outlast

Exercise 218 — Noun Suffixes

The noun suffix *tion* means *the act of*

edition	vibration	selection
election	addition	rejection

Ance, ence, means *state of being*

appliance	convenience
abundance	dependence

ship means *state of being*

friendship citizenship hardship

er, or means *one who, that which*

laborer jeweler actor radiator

ist means *one who*

artist machinist novelist

ant means *one who*

assistant defendant

ling means *little*

foundling gosling
duckling darling

Exercise 219 — Adjective Suffixes

less means *without*

aimless noiseless
endless breathless

ous means *full of*

studious gracious
perilous glorious

able, ible means *fit to be, able to*

agreeable digestible

Exercise 220 — Verb Suffix

fy, ify means *to make*

liquefy mystify clarify

ate means *to make*

liquidate pulsate

Exercise 221 — Analyzing Words

Analyze the following words, telling prefix, root, suffix, part of speech, and literal meaning. For instance, in analyzing the word *unpleasantly*, say

Unpleasantly — The prefix is *un*, meaning *not;* the root word is *please;* the first suffix is *ant*, meaning *inclined to;* the second suffix is *ly*, meaning *in a manner.* The word is an adverb because it ends with an adverb suffix. It means *in a manner not inclined to please.*

unpleasantly	truthful	unsuccessful
lifeless	disrespectful	displeasure
beautify	anteroom	sameness
agreement	agreeable	nervousness
nerveless	clarify	disarm
entrance	player	imperfection
mysterious	guiltless	insurance
laziness	radiator	inspector
exactly	explanation	unendurable
laborious	omission	indigestible

Exercise 222 — Game Seventeen

"Watch the Cue"

The class stands as for a spelling match. Each pupil takes with him a list of words ending in a variety of suffixes. The first one on one side gives a word: the first on the other side must at once tell the part of speech of the word, judging by the suffix as a cue. Those who miss take their seats.

Exercise 223 — Homonyms

Homonyms are words having the same sound but not the same meaning nor the same spelling. Use these words in sentences to show their meaning:

blue	bear	cent	due
blew	bare	sent	dew
great	new	no	here
grate	knew	know	hear
led	maid	sea	flour
lead	made	see	flower
sum	tax	weak	road
some	tacks	week	rode
sight	there	aisle	aloud
site	their	isle	allowed
need	write	lie	aught
knead	right	lye	ought
principal	peer	cast	serial
principle	pier	caste	cereal
symbol	martial	berry	council
cymbal	marshal	bury	counsel
draft	hoard	style	taut
draught	horde	stile	taught
peddle	lien	serf	cue
pedal	lean	surf	queue
peel	kernel	quire	seen
peal	colonel	choir	scene
bow	bridal	pore	serge
bough	bridle	pour	surge
capital	strait	sole	cession
capitol	straight	soul	session
rest	wade	stationery	ring
wrest	weighed	stationary	wring

dual	steel	shone	sail
duel	steal	shown	sale
coarse	compliment	sweet	miner
course	complement	suite	minor

Exercise 224 — Game Eighteen

"Homonym Mates"

Appoint a committee to prepare two sets of cards, one set red, perhaps, and the other set white. On each card they will print or write a homonym. Below it, in smaller letters, they will put the homonym mate.[1]

The game is played with two sides like a spelling match. Suppose that *A* holds *stile*. He may ask any one on the opposite side for *style*. Perhaps he thinks that *B* holds the card. He says, "*B*, have you the latest style?" If *B* has, he says, "Yes, I have s–t–y–l–e," and passes the card to *A*, who thus "takes a trick" and earns one for his side. He may continue taking tricks until he misses, when the privilege of trying goes to the one who did not hold the card that *A* asked for. The side taking the most tricks wins the game.

Exercise 225 — Game Nineteen

"Homonym Chain"

Choose two sides as in a spelling match. The first on one side names a homonym in an expression to show the meaning; for example, *coarse sand*. He adds *oa* to show that he understands that *oa* is the "catch" in the word. The first one on the other side should at once say, "Our English course — *ou*." The same pupil then gives another homonym in an expression to show its use and adds the

[1] The same words are used on both sets of cards, except that the order is reversed.

catch; as, "A horse's bridle — *le*." The second pupil on the other side should say, "Her bridal morn — *al*." Any one who misses takes his seat.

Exercise 226 — Game One Repeated

"BASEBALL HOMONYMS"

The pitcher for each side should have prepared a long list of expressions, each containing a homonym. As each batter from the opposing side comes up, the pitcher reads one of these. The batter must at once spell the homonym. (See Exercise 11 for the rules of the game.)

Exercise 227 — Synonyms

Words that are similar in meaning are called synonyms. There is usually in each of the words, however, a significance peculiar to itself. This should be carefully noted.

Use in sentences those of the following synonyms that your teacher assigns to you.

Greet, salute, address
Dislike, scorn, detest
Allow, grant, permit
Persecute, oppress
Business, trade, occupation
Prompt, ready, alert
Worry, anxiety, fear
Army, soldiers, force
Shore, margin, beach
House, home, residence
Hard, difficult, severe
Move, transport, transmit
Push, drive, urge
Leave, desert, surrender
Honest, candid, sincere

Attractive, pleasing, lovable
Ask, beg, request
Tie, fasten, bind
Daring, brave, reckless
Result, outcome, sequel
Wash, scrub, cleanse
Sorrow, trouble, grief
Blame, censure, reprove
Clear, plain, visible
Good, delightful, savory

Exercise 228 — Antonyms

Words having opposite meanings are called antonyms. These are examples. Can you name others?

right — wrong
tight — loose
long — short
far — near
smile — frown
rise — fall
white — black
raise — lower
wide — narrow
sweet — sour
rough — smooth
accept — reject
help — hinder
joy — sorrow
ascend — descend
rich — poor
top — bottom
interior — exterior
close — open
dull — sharp
large — small
save — spend

laugh — cry
dull — sharp
buy — sell
deep — shallow
before — after
success — failure
advance — retreat
noon — midnight
gather — scatter
master — servant
innocent — guilty
collect — distribute
better — worse
coward — hero
straight — crooked
debit — credit
entrance — exit
add — subtract
freeze — thaw
pain — pleasure
wise — foolish
positive — negative

few — many
give — take
most — least
over — under
busy — idle
true — false
emigrate — immigrate
huge — tiny
safety — danger
inside — outside
wisdom — folly
haughty — humble

Exercise 229 — Game Twenty

"It"

This game may be played with either synonyms or antonyms. The class is divided into two sides as the pupils sit at their seats. The teacher (or the scorekeeper) hands a bean bag to *A*, who leaves the room to become guesser. While he is out, the opposing side decides upon one of a group of ten words on the front board. When *A* returns, he is to guess which word has been chosen, not by guessing the word itself but by naming its synonym or antonym, according to which game is being played. For instance, suppose the game is for antonyms. Suppose that on the front board are the words *add*, *close*, etc., and suppose that the group has decided upon *subtract*, the antonym of *add*. When *A* returns, he asks some one not on his own side, "Is it the opposite of *open?*" The pupil replies, "No, it isn't *close*." If *A* cannot guess the word in ten trials, he takes his seat without scoring. If he requires nine guesses, he earns *one*, etc. In any case, before he takes his seat, he throws the bag to some one on the other side, who then leaves the room to continue the game.

Exercise 230 — Plurals in *-s* and *-es*

(*a*) pupil, pupils
book, books
desk, desks
paper, papers

(*b*) fox, foxes
dress, dresses
dish, dishes
church, churches

The regular way of forming the plural of English words is illustrated in column (*a*) above. Write ten such nouns.

Nouns that end in *ss*, *x*, *ch*, or *sh* add *–es*. Write ten such words.

Rule 1. — Nouns regularly form the plural by adding *–s*.

Exercise 231 — Plurals in *–ies*

(*a*)	(*b*)
boy, boys	lady, ladies
day, days	city, cities

In (*a*) the final *y* is preceded by a vowel; in (*b*) it is preceded by a consonant.

Rule 2. — Nouns ending in *–y* preceded by a consonant form the plural by changing *y* to *i* and adding *–es*.

Exercise 232 — Nouns ending in *–f*

The following nouns that end in *–f* and *–fe* change *f* or *fe* to *ves* to form the plural:

beef, calf, elf, half, leaf, loaf, self, shelf, sheaf, thief, wolf, knife, life, wife

The plurals of other nouns that end in *–f* are generally made by adding *–s*.

Form the plural of the following words. In one column write those that form the plural in the regular way, by adding *–s*, and in the other column write those that change *f* or *fe* to *ves*.

chief	life	giraffe
fife	sheaf	handkerchief
grief	leaf	wife
belief	shelf	roof
hoof	scarf	reef

Exercise 233 — Irregular Plurals

A. These nouns form their plural by a change within the word itself:

Singular	*Plural*
child	children
man	men
woman	women
ox	oxen
foot	feet
goose	geese
tooth	teeth
mouse	mice
louse	lice
brother	brethren (of a society)

B. Proper nouns form their plural by adding *-s* or *-es*, whichever is required for pronunciation; as,

There are three *Helens* in the room.
This is where the *Rosses* live.
Are the *Adamses* coming?

C. Some nouns have the same form for both singular and plural; as,

deer, trout, sheep, swine, series, bellows, means, species, corps, vermin

D. Some nouns are always plural and take a plural verb; as,

scissors, tongs, mumps, trousers, goods, ashes, shears

E. Some nouns are plural in form, but singular in meaning. Such nouns take a singular verb; as,

news, measles

F. Fill the blanks with *that* or *those* or *them:*

1. —— scissors *is* — *are* dull.
2. —— series of talks *was* — *were* very interesting.

3. —— trousers *is* — *are* not pressed.
4. —— ashes *is* — *are* still in the furnace.
5. —— news *is* — *are* encouraging.
6. —— sort of scissors *is* — *are* always sharp.
7. I prefer —— kind of scissors.
8. —— shears *is* — *are* very sharp.

Exercise 234 — Game Twenty-one

"Speed Test in Plurals"

The chairman has a list of fifty or a hundred words, some of which form their plural regularly (that is, by the addition of *-s*) and others of which show some irregularity in the plural ending (consider the *-es* ending an irregularity).

Pupils go to the board a row at a time. Each pupil writes *Regular* and *Irregular* to head two columns. The chairman gives the singular form of a noun, and at once each pupil writes the plural form in the proper column. No erasures are permitted, unless the chairman tells a pupil that he has made a mistake. In that case, the pupil erases the word and leaves a blank. Five seconds are allowed for each word. Each row is given five words. The score-keeper deducts *one* for each mistake (including the failure to keep within the time limit) and *five* for any disorder, either at the board or at the seats.

Exercise 235 — Compound Nouns

Compound nouns usually pluralize the principal part of the compound; as,

fathers-in-law
men-of-war

There are some compound words that pluralize both parts of the compound; as,

Singular	*Plural*
man servant	men servants
woman servant	women servants
Knight Templar	Knights Templars

Words like *handful* add the sign of the plural at the end; as,

handfuls, spoonfuls, cupfuls

Use the plurals of these words in sentences:

cupful father-in-law bill of fare
court-martial man-of-war

Rule 3. — Compound nouns add the sign of the plural to the fundamental part of the word.

Exercise 236 — Verb Forms in *-ing*

Hop, hopping *Leap, leaping*

Hop is a monosyllable ending in a single consonant preceded by a single vowel. The final consonant in such words is doubled before adding a suffix beginning with a vowel.

In *leap* the final consonant is not doubled because it is preceded by two vowels.

Add *-ing* to each of the following verbs:

stop	swim	get	greet
stoop	loan	step	reap
rub	tick	soap	chat
cheat	trim	trot	treat

Hop, hopping *Hope, hoping*

Hope drops the final *e* before adding a suffix beginning with a vowel (see Exercise 237).

Add *-ing* to each of the following verbs:

dine	sleep	steep
din	select	strike
move	mob	deal
peal	blot	fleet

Rule 4. — Monosyllables or words accented on the last syllable, ending in a single consonant preceded by a single vowel, double the final consonant before adding a suffix beginning with a vowel.

These words are accented on the last syllable. Add *–ing* to each.

escape	expel	prefer
reveal	refer	occur
permit	pursue	contain
erase	repel	arrange
forbid	incur	secure

These words are not accented on the last syllable. Add *ing–* to each.

benefit	travel	shelter
shovel	quarrel	exhibit
limit	profit	answer

Words in which the accent changes do not double the final consonant before adding a suffix beginning with a vowel; as,

refer reference prefer preference

1. Make a list of five words of more than one syllable that double the final consonant before adding a suffix beginning with a vowel.

2. Make a list of five words of more than one syllable that do not double the final consonant before adding a suffix beginning with a vowel.

Exercise 237 — *C* and *G*

The letter *c* is sounded sometimes like *s* and sometimes like *k*. For example,

cake, ceiling, city, cone, cube, cling, crumb, cycle

In the same way, the letter *g* may have two sounds; as,

gate, gentle, ginger, gone, gun, glance, gypsy

Rule 5. — *C* and *g* are soft before *e*, *i*, and *y*.

This rule is very important. Suppose that we wish to add the suffix *able* to *service*. The tendency in English is to drop the final *e* before adding a suffix beginning with a vowel. If we drop the *e* from *service* before adding *able*, we should have a *c* coming before an *a*. *C* before *a* has the sound of *k*. Hence we should change the pronunciation of the word *service*, something we do not wish to do. To keep the *c* soft, we must retain the *e*. Therefore we have the rule:

Rule 6. — Words ending in silent *e* usually drop the *e* before adding a suffix beginning with a vowel, unless the *e* is needed to preserve the pronunciation; as after soft *c* and *g* when the suffix begins with *a* or *o*.

Tell why the *e* is retained before the suffix in each of the following words:

serviceable	manageable	outrageous
courageous	peaceable	pronounceable

Tell why it is dropped in these words:

managing	obliging	receiving

On the other hand, if a suffix begins with a consonant, the final *e* is retained; as,

noise	noiseless	manage	management
move	movement	rude	rudeness
severe	severely	disgrace	disgraceful

EXCEPTIONS — truly, duly, wisdom, awful, wholly.

Exercise 238 — Abbreviations

The abbreviations for the states and territories are:

Ala., Alabama	*Calif.*, California
Ariz., Arizona	*Colo.*, Colorado
Ark., Arkansas	*Conn.*, Connecticut

D. C., District of Columbia
Del., Delaware
Fla., Florida
Ga., Georgia
Ill., Illinois
Ind., Indiana
Kans., Kansas
Ky., Kentucky
La., Louisiana
Mass., Massachusetts
Md., Maryland
Me., Maine
Mich., Michigan
Minn., Minnesota
Miss., Mississippi
Mo., Missouri
Mont., Montana
Nebr., Nebraska
Nev., Nevada
N. C., North Carolina
N. Dak., North Dakota
N. H., New Hampshire
N. J., New Jersey
N. Mex., New Mexico
N. Y., New York
Okla., Oklahoma
Ore., Oregon
Pa., Pennsylvania
P. I., Phillippine Islands
P. R., Porto Rico
S. C., South Carolina
S. D., South Dakota
Tenn., Tennessee
Tex., Texas
Va., Virginia
Vt., Vermont
Wash., Washington
Wis., Wisconsin
W. Va., West Virginia
Wyo., Wyoming

NOTE. — It is better to write the full name rather than the abbreviation whenever the former would make the address clearer. Idaho, Iowa, and Ohio are better written in full.

A list of common abbreviations follows:

@, at
acct., account
A. D., in the year of Our Lord
agt., agent
a. m., forenoon
amt., amount
bbl., barrel
bu., bushel
B. C., before Christ
Brig.-Gen., Brigadier-General
¢ or *cts.*, cents
C., hundred
Capt., Captain
C. E., Civil Engineer
cf., compare
c/o, in care of
C. O. D., cash on delivery
Col., Colonel
cr., credit
ct., contrast
cwt., hundredweight
D. D., Doctor of Divinity

D. D. S., Doctor of Dental Surgery
do., ditto, the same
doz., dozen
dr., debtor
e. g., for example
Esq., Esquire
et al., and others
F. or *Fahr.*, Fahrenheit
f. o. b., free on board
ft., feet
gal., gallon
ib. or *ibid.*, in the same place
id., *idem*, the same
i. e., that is
in., inches
incog., unknown
inst., instant, this month
Jr., Junior
l., line; *ll.*, lines
lb., pound
l. c., lower case, small letter
ltd., limited
mdse., merchandise
Messrs., Messieurs
Mlle., Mademoiselle
mo., month
MS. (*MSS.*), manuscript
mtg., mortgage
N. B., take notice
no., number
O. K., all right
oz., ounces
p., page; *pp.*, pages
per, by
per cent or %, by the hundred
pk., peck
pkg., package
p. m., afternoon
P. O., post office
pr., pair
pro tem., for the time being
prox., proximo, next month
P. S., postscript
pt., pint
qt., quart
qy., query
R. R., railroad
R. S. V. P., Answer if you please
Sec., Secretary
Sr., Senior
St., Street, Saint
Str. or *S. S.*, Steamer
tr., transpose
ult., ultimo, last month
viz., namely
vol., volume
vs., against
wk., weeks
wt., weight
Xmas., Christmas
yd., yard
yr., year

Exercise 239 — Game Twenty-two

"Abbreviation Tricks"

In Exercise 238 is given a list of abbreviations. Appoint a committee to prepare sets of cards, on each of which they put (1) one abbreviation and its longer form written in large type and (2) three other forms in smaller type. The form in larger type names the card. The other three are the forms that must be secured to make a "book." Otherwise the game is played as in Game Eighteen, Exercise 224.

Exercise 240 — Game Twenty-Three

"Is There — Are There"

Have a list of twenty or more nouns put upon the board or (so that the nouns need not be written each time) prepare a set of cards with a noun on each and pass them to the class. Some of the nouns should be singular, some plural, some such as are always singular, some such as are always plural, some such as may be either singular or plural. (See Exercise 233.)

Choose sides and appoint a scorekeeper. The teacher hands a bean bag to John, let us say, on Side A. He stands in front of Side B. As each pupil in turn gives him a noun, he must *at once* reply either, "Is there" or "Are there," whichever is appropriate. Thus the first pupil on Side B may say, "Men," and John must immediately reply, "Are there." The next pupil may say, "The crowd," and John should say, "Is there." The next may say, "Sheep," and John should say, "Is there or are there," for *sheep* may be either singular or plural.

If John makes a mistake, he does not score. As soon as any one on Side B notices a mistake, he should call, "Check!"

John should throw the bag to his critic and take his seat. The critic then gives the correct form and takes his place in front of Side A to continue the game. However, if John answers correctly for five nouns, the scorekeeper calls, "Score!" and credits John's side with *one*. John then throws the bag to some one on his own side and takes his seat.

Exercise 241 — Game Nine Repeated

"Partners"

For this game appoint a pitcher, a catcher, and a checker. They prepare a list of "partners" like those suggested below. One row at a time passes to one side of the room. The pitcher reads one set of partners and throws a bean bag to the first one in the row. The pupil catches the bag, uses the partners in a sentence, tells whether they are subject or object partners, and throws the bag to the catcher before the checker can count ten. For instance, if the pitcher gives *John and me*, the one addressed should say, "They invited John and me — *object partners*."

These are suggestions for the chairman's list:

Fred and I	George and him	you and us
Grace and her	George and I	you and I
Mary and she	John and me	Mother and him
you and me	James and he	Mother and I
you and we	James and him	Mother and us
she and I	he and I	Mother and me
him and me	her and me	you and he
them and us	they and we	the Smiths and we
you and she	the boys and I	the Smiths and me
you and her	the boys and me	the Smiths and I

Exercise 242 — Game Twenty-four

"T. C. C."

Have you a Take Care Club in your school? It is usually known by its initials T. C. C. Everybody in the class belongs. Whenever a member hears another use very poor English, he says, "T. C. C." Each member tries to keep in good standing. As soon as any one says, "T. C. C." to him, he loses his standing. He may get back again if he catches another in an impossible expression. Classes sometimes devise different schemes to indicate which members are in good standing.

Sometimes the club holds a "trial heat" just to show how well they know how one should speak. Scoring may be done either by rows or by sides, as in a spelling match. The teacher reads an "impossible" expression and the pupil tells how it *should* be expressed. By no means should the pupil repeat the incorrect form.

Five Hundred Spelling Words

Lesson 1

faint	fourth	really	surprise
which	their	hymn	heir
gnaw	separate	meant	wrap
acre	business	friend	always
eight	mirth	ache	guide

Lesson 2

fearful	Wednesday	loose	believe
through	sugar	climb	scent
woman	February	answer	trouble
reality	chimney	biscuit	pierce
ready	choose	whether	grammar

Lesson 3

quarrel	conquer	visible	scenery
vein	precious	divide	poem
cough	hoarse	enough	instead
writing	lose	anxious	occurs
pause	deceive	wholly	across

Lesson 4

describe	receive	written	height
depth	eighth	daily	earnest
gentlemen	decision	buying	seize
occasion	attached	studying	knew
disappoint	disagree	exercise	siege

Lesson 5

design	forty	referred	reference
purpose	pursue	pivot	swimming
all right	already	pilot	planned
prepared	thoroughly	variety	dining
neighbor	prairie	repaired	necessary

Lesson 6

library	liquor	awkward	dyeing
gingham	geranium	icicle	shepherd
quotient	measles	mucilage	pigeon
lettuce	sandwich	scythe	bureau
governor	bouquet	knowledge	anchor

Lesson 7

endeavor	busily	burial	preferred
juicy	valise	balance	nuisance
palace	imagine	length	apology
oasis	menagerie	parcel	rhyme
reign	tedious	increase	rhythm

Lesson 8

injurious	leopard	bayonet	changeable
dungeon	negligent	leisure	interfered
luxury	asparagus	glimpse	fortieth
grippe	decimal	orchestra	mischievous
shirk	readily	vinegar	license

Lesson 9

aisle	bachelor	alphabet	porcelain
rhubarb	telegraph	asylum	isthmus
cipher	sieve	skein	immense
professor	punctual	similar	peculiar
licorice	acquaintance	intelligent	impatient

Lesson 10

difficult	veranda	accurate	accumulate
pauper	medium	camphor	vaccinate
syllable	plague	digestion	ceaseless
exertion	appreciate	serpent	principle
cistern	prophecy	auction	horizon

Lesson 11

prophesy	substantial	principal	communicate
society	shrubbery	scald	chasm
celebrate	plateau	cashmere	croquet
canceled	crocheted	customer	extreme
persuade	caterpillar	occurred	bargain

Lesson 12

hoisted	obedience	portrait	courtesy
physician	shellac	antiseptic	asthma
anecdote	gauge	adhere	sovereign
avalanche	initial	forfeit	confident
assassin	rehearse	tyrant	martyr

Lesson 13

applaud	hideous	apostrophe	apology
mileage	pulverize	stomach	mucous
fuchsia	champion	athlete	gigantic
catechism	sapphire	gracious	luncheon
drudgery	ancient	committee	receipt

Lesson 14

giraffe	benefited	recipe	sirloin
suicide	bazaar	enameled	spinach
collision	emphasize	pamphlet	amateur
architect	chandelier	chiffonier	conceal
contagious	conveyance	dyspepsia	fatigue

Lesson 15

hygiene	glycerine	merchandise	neuralgia
optician	persevere	perilous	reservoir
pneumonia	sincere	tableau	tonsilitis
accommodate	acknowledge	alfalfa	analysis
analyze	balance	censure	cavalry

Lesson 16

ceremony	diligence	explicit	envious
noticeable	oxygen	paralysis	ideal
coupon	cologne	economy	eccentric
eligible	illegible	illegal	prejudice
ridiculous	surgeon	ascertain	archipelago

Lesson 17

cylinder	guarantee	camera	radiant
volunteer	anonymous	buoyancy	annihilate
beneficial	neutral	raspberry	boracic
hysteria	bronchial	illuminate	eliminate
fidelity	convalesce	calcimine	deteriorate

Lesson 18

equity	eightieth	hypnotism	familiar
advise	schedule	efficient	emergency
advice	accidental	competent	suspicion
compliance	advantageous	essential	indelible
misspell	parallel	paralyze	campaign

Lesson 19

recognize	spacious	cemetery	disc
calendar	mutual	reticence	effective
decidedly	khaki	apparition	dissipation
disappearance	chauffeur	grievous	pursuing
quiet	transferred	immediately	repetition

Lesson 20

abbreviation	occasionally	receive	singeing
opportunity	stationery	stationary	laboratory
loveliness	valleys	twelfth	nickel
embarrassment	mimicking	villain	ninety
curiosity	government	forty-four	formerly

Lesson 21

exaggerate	remittance	spherical	greatly
poultice	opposite	effervescent	grateful
reconcile	deficient	merely	privilege
omission	mechanical	concrete	reckoned
emaciated	miscellaneous	precisely	athletics

Lesson 22

physical	preferable	excursion	anniversary
suggestion	courageous	cantaloupe	ingredients
reminiscence	reconcile	reversible	synonym
rheumatism	unanimous	tangible	spontaneous
scissors	feigned	plateau	diligence

Lesson 23

circular	sterilize	cashier	anarchy
antique	casserole	celestial	incompetent
equipped	indispensable	apparatus	picturesque
adjacent	plausible	acquiesce	foreigner
caustic	nuisance	syringe	liquidate

Lesson 24

dilemma	custodian	spontaneous	counterfeit
frontier	fulfilled	identical	welfare
vaccination	summary	specify	interval
anchored	duplicate	synopsis	obstacle
emphatic	conscience	artificial	chemical

Lesson 25

Here is a list of twenty words which were given to eighth-grade classes in eight school districts in one state and which a majority of the pupils failed to spell correctly, thus being kept from advancing to the ninth grade. Can you spell the words correctly?

acquire	association	merely	necessary
original	completely	familiar	probably
disease	disappoint	inferior	organization
annual	attendance	merit	sense
excellent	extension	cordial	planned

CHAPTER IX

PUNCTUATION

Exercise 243 —End-Punctuation

The *period* (.) is used

1. To indicate the end of a declarative sentence.
2. To indicate an abbreviation.

The *interrogation mark* (?) is used to indicate the end of a sentence that asks a question.

The *exclamation mark* (!) is used to indicate the end of a sentence or other expression that shows strong feeling.

Divide the following selection into sentences, using the correct end-punctuation in each case:

Did you know that celery was originally grown in Europe it is now very widely grown in our country especially in Michigan and New York for winter use it is raised in Florida and California so much celery grows in the neighborhood of Kalamazoo in Michigan that people sometimes call the city the "celery city" celery everywhere farmers plant seed for the earliest celery in hotbeds before the snow disappears in five or six weeks the plants are set out they are banked up from time to time to keep the sun off the stalks and bleach the celery in some places certain tracts of celery land are so low and wet that wooden plates are fastened to the shoes of the horses to keep them from sinking into the ground the horse soon learns to walk so that he does not step on the edge of his wooden shoes similar shoes are worn by plow mules on some of the truck farms in lower Florida

Exercise 244 — Capitals

Capitals are used to begin

1. Every sentence.
2. Each line of poetry.
3. The first word of a quotation.
4. Titles and abbreviations of titles.
5. Names of the week, holidays, months of the year, but not the seasons of the year; as,

We left this spring, at the end of March.

6. North, South, etc., when they refer to sections of the country, but not when they refer to points of the compass.
7. Official titles when they are used in connection with proper names, but not when they are used without names; as,

They have invited President Jones to speak.
Nominations are now in order for president.

8. Names of political parties.
9. Names of religious sects.
10. Words indicating relationship, when they are used in connection with a name or when used alone as a name, but not when used with a possessive pronoun; as,

Is Aunt Helen coming?
Is your aunt coming?

11. The salutation in a letter; as,

Dear Helen: Dear Sir:

12. The important words in the title of a book or composition. Prepositions, articles, and conjunctions are not capitalized; as,

The Call of the Wild

Exercise 245 — The Apostrophe (')

The *apostrophe* is used

1. To show the possessive case of nouns (see Exercise 6 ff.); as,

The *man's* hat blew away.

2. To indicate the omission of one or more letters; as,

I'll do as *I'm* told.

3. Pronouns never use the apostrophe in the possessive case.

Point out the mistakes in the following sentences:

1. Is this book your's or her's?
2. I think its Henrys.
3. The boy's had a fine time.
4. The Womens Aid Committee will attend to the matter.
5. Mens and Boy's clothing for sale.

Exercise 246 — The Comma (,) in Series

SERIES OF WORDS

They bought butter, eggs, and a pound of cheese.

When several words follow one another, all being used in the same way, we have a series. In the sentence given above, we have a series of nouns used as objects of the verb *bought*.

Write five sentences to illustrate series of words.

Exercise 247 — Series of Phrases

Phrases may be used in a series as well as single words; as,

Our government is of the people, by the people, and for the people.

Write five sentences to illustrate series of phrases.

Exercise 248 — Series of Clauses

Clauses may be used in a series; as,

I don't know who he is, where he came from, nor what he is doing here.

Write three sentences to illustrate series of clauses.

Exercise 249

Divide the following selections into sentences and supply the necessary commas:

1

THE CALL OF SPRING

Country roads invite the motorist to revel in their display of wild flowers orchard blossoms and blooming shrubs in the western part of the state thousands of acres of peach cherry and plum orchards line the boulevards with a wealth of bloom wild flowers seem to have decided that they must do their best to live up to the fashion poppies marsh marigold wild mustard and primroses cover the hillsides and uncultivated spots with a mass of color what greater delight could one wish for than warm sun cool air a wilderness of bloom and the call of the open road plan a drive for your next holiday and stay out long enough to take time off for lunch for a few kodak pictures and for an hour or two by the roadside picking wild flowers

2

ALARM CLOCKS AND SPEEDOMETERS

The old alarm clock is one of the most important of every-day necessities because it is responsible for getting us up in the morning sending us to work on time and perhaps helping us hold our jobs yet who can give a single instance in which the faithful old fellow lifted a man out of bed dressed him fed him

his breakfast and sent him off to work without the human element the alarm clock would be useless did you ever think how much like an alarm clock a speedometer is it is a device that can easily be seen by the driver tells him exactly how fast he is going and warns him when he is exceeding the speed limit a speedometer will prevent a law-abiding citizen from traveling at an excessive rate of speed cause him to keep his car under control and minimize the possibility of accidents the speedometer is truly the alarm clock of the motor industry

Exercise 250 — Compound Sentences

Care should be taken in punctuation to distinguish between a simple sentence with a compound predicate and a compound sentence. The former should usually be left unpunctuated; the latter requires a comma.

and, but, or

These words need especial attention. They are called coördinate conjunctions because they join two elements of exactly equal rank or order. When one of these words joins two words, two phrases, or two subordinate clauses, the connection in thought is usually clear. But when a second subject and a second predicate follow the conjunction, adding another idea to the sentence, the separation between the two parts of the thought must be shown in some way. For this purpose a comma is used before the coördinate conjunction. When the comma is used where it is not needed, it is a hindrance to the thought rather than a help. For, when the reader sees the comma, he instinctively adjusts his mind to receive an additional or a contrasting idea. However, if the part that follows is simply a continuation of the part that precedes, the reader is confused if there is a comma between.

Illustrations

Words joined — no comma. — I have a pencil and a pen.

Phrases joined — no comma. — It is of the people and for the people.

Clauses joined — no comma. — I don't know how much it costs nor where it can be bought.

Predicates joined — no comma. — He came into the room and left the book there.

Independent clauses joined. — two ideas — comma needed — The sun shone with a pleasant warmth, but the air was cold.

Write five sentences illustrating four varieties of simple sentences and one compound sentence, as follows:

1. Simple sentence, with simple subject and simple predicate. — Mary washed the dishes.

2. Simple sentence, with compound subject. — Mary and Helen washed the dishes.

3. Simple sentence, with compound predicate. — Mary washed the dishes and put them away.

4. Simple sentence, with compound subject and compound predicate. — Mary and Helen washed the dishes and put them away.

5. Compound sentence. — Mary washed the dishes, and Helen put them away.

Exercise 251

Punctuate the following selection:

Lettuce growers in the Imperial Valley say that the growing season was never more favorable and official reports from the territory bear out the statement last winter's freeze killed the crop in many other places and therefore Valley lettuce was left almost without a competitor the frost did some damage but that damage was offset by a very favorable market growers are jubilant over the year's success and no doubt the lettuce acreage in the valley will be greatly increased next year some of the stories one hears regarding the financial returns from lettuce

seem almost incredible but many of them are vouched for by authorities it is said that growers have netted from $400 to $700 an acre and some even say that in many instances the value of the crop harvested was twice the value of the best land in the valley the crop matures in June or July and with good fortune the returns can later be duplicated from cantaloupes

Exercise 252 — Appositives

The appositive is a word or a group of words inserted into the sentence to explain the word that it follows; as,

John Brown, *the captain of the team*, is not here.

A. Punctuate these sentences:

1. Everybody ought to read Stevenson's famous story *Treasure Island*.
2. I am as tall as Helen my oldest sister.
3. Dr. Brown our family physician left for the medical conference today.
4. This is Dr. Brown the head of the staff and this is Dr. Andrews his assistant.
5. Our new principal Mr. White takes charge tomorrow.

B. Write five sentences illustrating the use of appositives.

Exercise 253 — Independent Words

Sometimes words are inserted into the sentence without affecting the sentence, except in thought. Such words should be set off by commas. We call them independent. For instance, a word is sometimes used in direct address; as,

John, will you come here?
I don't know, *George*, where it is.
I'm afraid, *Mary*, that it is true.
Yes, *Mother*, it is true.

Such words are sometimes called vocatives.

A. Punctuate these sentences:

1. Set the table Mary.
2. Which dishes should we use Mother?
3. George carry these plates into the kitchen.
4. What would happen Mother if I should drop them?
5. Need you ask you rogue!

Words like *yes* and *no*, words like *too*, *therefore*, and *probably*, are sometimes used as independent adverbs, having but little grammatical connection with the rest of the sentence. Such words should be set off by commas; as,

Yes, we ought to start.

B. Punctuate these sentences:

1. No tomorrow is too late.
2. It seems to me too that tomorrow is too late.
3. Don't you think that the best time to see him is probably in the forenoon?
4. I think therefore that you ought to go now.
5. Yes I believe that you are right.

C. Punctuate these sentences:

1. Henry please close the door.
2. Mother did you see my books?
3. May I take the next example Miss Smith?
4. I think therefore that I shall not go.
5. It may be to be sure that I ought to.
6. There can be it seems to me no doubt about it.
7. Our opponents will without doubt make that point.
8. John when is the next game?
9. This problem however is not so easy.
10. It might of course be solved in this way.
11. No don't do it in that way.
12. Yes I think that is the best way.

D. Write five sentences to illustrate the use of independent words.

Exercise 254 — City from State

The comma is used to separate the city from the state; as,

We lived in Cleveland, Ohio, for two years.

Or the month from the year; as,

It was on September 15, 1922, that we left there.

Write five sentences illustrating each of these uses.

Exercise 255 — Comma in Direct Quotations

He asked, "Is the train on time?"

"Did you find out," he asked, "if the train is on time?"

"The train is on time," he replied.

A comma is used to set off a direct quotation from the words of explanation. (See also Exercises 17 to 24.)

Write five sentences illustrating this use of the comma.

SUMMARY OF RULES AND DEFINITIONS

Capitals

Capital letters are used to begin

1. The first word of every sentence.
2. The first word of every line of poetry.
3. Proper nouns and proper adjectives.
4. The first word of a direct quotation.
5. The important words in the title of a book or of a composition.
6. Abbreviations of titles that begin with capital letters, such as titles like *Dr.* when they are followed by a name; as, *Dr. Brown.*
7. The names of the days of the week, of the months of the year, and of holidays.

Punctuation

The *period* (.) is used at the end of

1. A declarative sentence.
2. A sentence expressing a command or request.
3. Abbreviations.

The *question mark* (?) is used

At the end of a sentence that asks a question.

The *exclamation mark* (!) is used

1. At the end of a sentence that expresses strong feeling.
2. After an exclamatory word like *Oh!*

The *comma* (,) is used

1. To separate the members of a series; as,

   We have *pencils*, *pens*, and *ink*.

2. Before the coördinate conjunction in a compound sentence; as,

Mary washed the dishes, *and* Helen wiped them.

3. To set off a word in direct address; as,

John, come here.

4. To set off an appositive; as,

John Smith, *the captain of our team*, is not here.

5. To separate the month from the year, the city from the state; as,

They left St. Louis, Mo., on June 17, 1923.

6. To set off words or short expressions that have no direct grammatical relation to other words in the sentence; as,

No one could foretell, *of course*, what the result would be.

7. To set off an adverbial clause or a participial phrase that precedes the subject; as,

(*a*) *When I called*, you were not in.
(*b*) *Going down the steps*, she tripped and fell.

8. To set off a parenthetical expression; as,

The baby, *gurgling with delight*, was passed from group to group.

9. To set off a relative clause that gives an additional idea to the sentence; as,

The captain of the team, *who is not here today*, is our best player.

10. To set off an adverbial clause or a participial phrase that comes at the end of the sentence and gives an additional idea; as,

I am sending you the book, *hoping that you will enjoy it as much as I have.*

The *colon* (:) is used

1. After the salutation in letters; as,

Dear Mary:

2. Before an itemized list.

The *semicolon* (;) is used

To separate the independent clauses of a compound sentence when no coördinate conjunction is used.

The *apostrophe* (') is used

1. In the possessive form of nouns; as,

John's girls'

2. To show where letters are omitted in contractions; as,

I'm he's

Quotation marks (" ") are used

1. When a speaker's words are quoted exactly, they are enclosed in quotation marks; as,

He said, "Here comes the train."

2. When the quotation itself is a question, although it forms part of a declarative sentence, it requires a question mark before the quotation mark; as,

He asked, "Is the train on time?"

3. The same applies to a quotation that requires an exclamation mark; as,

He cried, "Hurry!"

4. When the words of explanation follow the quoted words, the punctuation is as follows:

(*a*) When the quotation is a declarative sentence, end it with a comma and begin the words of explanation with a small letter; as,

"The train is coming," he said.

(*b*) When the quotation is a question, the punctuation is as follows:

"Is the train on time?" he asked.

(*c*) When the quotation is an exclamation, the punctuation is as follows:

"Hurry!" he called.

5. When the author's words of explanation interrupt the quoted words, the punctuation is as follows:

"I am afraid," he said, "that we shall miss the train."

6. Division into sentences is made within a quotation just

as elsewhere. When the thought ends, the sentence should end; as,

He exclaimed, "Do hurry! The train is due in a few minutes. I'm afraid we shall miss it."

Spelling

Rules governing the formation of plurals and of possessives:

1. Most nouns form the plural by adding *-s;* as,

boy boys

2. Nouns ending in *x*, *ch*, *sh*, and *ss* add *-es;* as,

dress dresses

3. Nouns ending in *y* preceded by a consonant change *y* to *i* and add *-es;* as,

lady ladies

4. These nouns change *f* or *fe* to *ves:*

beef	leaf	sheaf	knife
calf	loaf	thief	life
elf	self	wolf	wife
half	shelf		

5. Proper nouns form the plural by adding *-s* or *-es*, whichever is needed for pronunciation; as,

two Marys three Charleses

6. Compound nouns usually pluralize the fundamental part of the word; as,

sons-in-law
men-of-war

7. Some compound nouns pluralize both parts of the word; as,

Knights-Templars

8. To form the possessive of nouns add *'s;* as,

man	man's
James	James's
fox	fox's

9. If two names taken together are regarded as jointly possessing something, one sign of possession is used; as,

Mason & Hamlin's pianos

10. To indicate separate possession separate signs are used; as,

Mary's and Helen's books.

11. Compound nouns add the sign of possession at the end; as,

his son-in-law's house

12. Plural nouns ending in *s* add only an apostrophe; as,

boy boys'

Grammar

1. A *sentence* is a group of words making complete sense.

2. There are four kinds of sentences, classified according to meaning:

a. A *declarative* sentence states a fact.
b. An *interrogative* sentence asks a question.
c. An *imperative* sentence commands or entreats.
d. An *exclamatory* sentence expresses deep feeling.

Illustrations

Declarative: The wind is rising.
Interrogative: Is the wind still rising?
Imperative: Close the door.
Exclamatory: What a night this is!

3. Each sentence has two essential parts:

a. The *subject* is the part about which something is told.
b. The *predicate* is the part that tells about the subject.

Subject	*Predicate*
The wind	is rising

4. One part of the sentence is always *independent;* others may be *dependent.*

a. The independent part of a sentence is called the *independent* or *principal clause.*

b. The dependent part of a sentence may be a *dependent* (or *subordinate*) *clause* or a *phrase.* A *dependent* clause is a group of words having a subject and a predicate and used as a part of speech. A phrase is a group of related words without subject or predicate and used as a part of speech.

5. Sentences are classified according to form as follows:

a. A *simple* sentence contains one independent clause.

b. A *compound* sentence contains two or more independent clauses joined by a coördinate conjunction (*and*, *but*, *or*) or separated by a semicolon.

c. A *complex* sentence contains one independent clause and one or more dependent clauses.

6. A *dependent clause* may be used as an adverb, an adjective, or a noun. Such a clause is introduced by a subordinate conjunction, which joins the clause to some other word in the sentence. (See Exercise 72.)

Adverb: I came *when I was called.*

Adjective: The man *who came* was not the agent.

Noun: (*a*) *That we ought to decide now* goes without saying.
(Used as subject)

(*b*) I did not know *that you had arrived.*
(Used as object)

7. *Phrases* may be of these kinds:

a. Prepositional, beginning with a preposition. (See Exercise 80.)

b. Participial, beginning with a participle.

c. Infinitive, beginning with an infinitive.

8. *Prepositional phrases* are usually used as adjectives or adverbs. Occasionally they are used as nouns.

Adjective: The windows *of the dining room* are open. (*Dining-room windows*)

Adverb: He came *at the right time.* (Tells *when*)

Noun: To the observatory is a long climb. (Used as subject)

9. *Participles* take two forms: (1) Verb-forms ending in *-ing*, like *walking;* (2) the third form of the three principal parts of verbs. Participial phrases may be adjective or noun (gerund).

Adjective: Going back into the room, she laid the book on the table. (Modifies *she.*)

Broken into a thousand pieces, the vase lay on the floor. (Modifies *vase.*)

Noun (gerund): *Walking to school* is good exercise. (Used as subject.)

10. *Infinitives* are made up of *to* followed by a verb. Infinitive phrases are illustrated thus:

Noun: To reach home that night seemed impossible.

Adverb: To reach home that night, we left early in the morning.

11. The way a word is used in a sentence determines its part of speech.

Nouns are names of persons and things.
Pronouns are substitutes for nouns.
Verbs are words that make assertions.
Adjectives modify nouns or pronouns.
Adverbs modify verbs, adjectives, or adverbs.
Prepositions join their object noun or pronoun to another word in the sentence.
Conjunctions join words, phrases, or clauses.
Interjections are words used in exclamation.

Illustrations

Noun: Did you see my *brother?*
Pronoun: *He* leaves town tonight.
Verb: He *trains* animals.
Adjective: He is an *animal* trainer.
Adverb: He works *hard.*
Preposition: There he comes *with* another horse.
Conjunction: He trains horses *and* dogs for circus performances.
Interjection: *Indeed!*

12. The classes of nouns are as follows:

a. A *common noun* is the name given to an object to denote the class to which it belongs; as, *boy, book.*

b. A *proper noun* is the name given to a particular object to distinguish it from others of the same class; as, *John, Scotland.*

c. A *collective noun* is a name which, in the singular, denotes a collection. It is usually plural in idea but singular in use; as, *congregation, crowd.*

d. An *abstract noun* is the name that denotes a quality of an object; as, *power, strength.*

e. A *verbal noun* is the name of an action. As its name suggests, it is made from a verb; as, *Walking* is good exercise.

13. *Personal pronouns* are used in place of the names of persons or things. The pronoun of the *first* person indicates the speaker, the pronoun of the *second* person indicates the person spoken to, and the pronoun of the *third* person indicates the person spoken of. They are declined as follows:

First Person

	Singular	*Plural*
Nom.	I	we
Poss.	my, mine	our, ours
Obj.	me	us

Second Person

Nom.	you (thou)	you (ye)
Poss.	your, yours (thy, thine)	your, yours
Obj.	you (thee)	you

Third Person

	Masc.	*Fem.*	*Neut.*	
Nom.	he	she	it	they
Poss.	his	her, hers	its	their, theirs
Obj.	him	her	it	them

14. The *relative pronoun* is so called because it relates or refers to another word, called its *antecedent*, to which it joins the clause that it introduces. The relative pronouns are *who*, *which*, *what*, and *that;* the compound relatives are *whoever*, *whosoever*, *whichever*, *whatever*, and *whatsoever*. The following are declined:

Singular and Plural

Nom.	who	whoever	whosoever
Poss.	whose	whosever	whosesoever
Obj.	whom	whomever	whomsoever

15. *What* is a peculiar pronoun. It never has an antecedent expressed, but itself stands for both antecedent and relative. It is called the *double relative*. Note the following:

I did not see *the article which* he sent.
I did not see *that which* he sent.
I did not see *what* he sent.

16. *That* is called the restrictive relative because it restricts its antecedent to the meaning expressed in the clause introduced by *that;* as,

The book *that you wish* is out.

17. *Interrogative pronouns* are used in asking questions. They are *who*, *which*, and *what*.

18. The *demonstrative pronouns* are (singular) *this* and *that*, (plural) *these* and *those*. They are frequently used as adjectives.

19. *Indefinite pronouns* refer to objects or persons without definitely naming them. They are such words as *each, either, one, any one, another, few, anything, nothing*. They are often used as adjectives.

20. The *nominative case* is used as follows:

Subject: *We* are leaving now.
Predicate complement: Could it be *they?*
Appositive: Mr. Browne, *the principal*, has left.
Direct address: *Mr. Browne,* will you come here?

21. The *objective case* is used as follows:

Object of a verb: He solved *the problem.*
Object of a preposition: Give it to *him.*
Indirect object: Hand *me* your book.
Appositive: Take this to Mr. Browne, *the principal.*
Double object (after verbs of *making, choosing,* etc.): They elected him *captain.*
As adverb: Run *home* as fast as you can.

22. Verbs may be *transitive* or *intransitive*, depending upon whether they need an object to complete their meaning.

Transitive: John *hit* the bull's-eye.
Intransitive: The crowd *cheered.*

23. *Voice* is that property of a verb that shows whether the subject acts or is acted upon. If the subject acts, the verb is in the *active* voice. If the subject is acted upon, the verb is in the *passive* voice. A transitive verb may be changed from the active to the passive voice without changing the meaning of the sentence; as,

Active: John *hit* the bull's-eye.
Passive: The bull's-eye *was hit* by John.

24. The *tense* of a verb indicates the time of the action. The six tenses of the verb *choose* in the active voice are conjugated as follows:

	Present Tense	
1st person	I choose	we choose
2d person	you choose	you choose
3d person	he chooses	they choose

Past Tense	
I chose	we chose
you chose	you chose
he chose	they chose

Future Tense	
I shall choose	we shall choose
you will choose	you will choose
he will choose	they will choose

Present Perfect Tense	
I have chosen	we have chosen
you have chosen	you have chosen
he has chosen	they have chosen

Past Perfect Tense	
I had chosen	we had chosen
you had chosen	you had chosen
he had chosen	they had chosen

Future Perfect Tense	
I shall have chosen	we shall have chosen
you will have chosen	you will have chosen
he will have chosen	they will have chosen

25. The *passive voice* is made by using the helping verb

be in its six tenses and adding the past participle *chosen*. The conjugation of *be* is as follows:

Be

Present Tense

I am	we are
you are	you are
he is	they are

Past Tense

I was	we were
you were	you were
he was	they were

Future Tense

I shall be	we shall be
you will be	you will be
he will be	they will be

Present Perfect Tense

I have been	we have been
you have been	you have been
he has been	they have been

Past Perfect Tense

I had been	we had been
you had been	you had been
he had been	they had been

Future Perfect Tense

I shall have been	we shall have been
you will have been	you will have been
he will have been	they will have been

Adding the past participle of *choose*, we make the present passive tense of *choose* as follows:

Present Passive

I am chosen	we are chosen
you are chosen	you are chosen
he is chosen	they are chosen

26. The *progressive tenses* of *choose* are made by using the tenses of the verb *be* and adding the present participle of *choose* (*choosing*); as,

Present Progressive

I am choosing
you are choosing, etc.

27. The *emphatic* form of the tenses uses the helping verb *do*. There are only two such forms, present and past; as,

Present Emphatic

I do choose	we do choose
you do choose	you do choose
he does choose	they do choose

Past Emphatic

I did choose	we did choose
you did choose	you did choose
he did choose	they did choose

These forms are used chiefly in asking questions.

INDEX

Numbers Refer to Pages

A, pronunciation of, 195.
Abbreviations, in formal parts of a letter, 187; of states and territories, 221; in common use, 222.
Active and passive voice, 121.
Adjective suffixes, 209.
Adjectives, 87 ff.; predicate, 90; or adverbs, 90 ff.; comparison of, 97 ff.; beauty in, 142.
Adverbs, 90, 94 ff.; used as nouns, 129.
Agreement, 60 ff.
Alliteration, 160.
Alphabetical order, 201.
Antonyms, 214.
Appositives, 107; in phrasing, 152.
Articles, 93.
As, than, like, 105; *as if*, 106.
Assessing the speaker, 26, 180.
Atmosphere, 140, 161 ff.

Baby Blunder, 56.
Beginning and end of speech, effective, 178, 182.
Booklet, of stories, 30; of poems, 48.
Booklovers' Club, 36; books of interest to, 38.
Business letter, form of, 192.

Catch words, 4, 5, 57, 198.
Civic Club project, 31, 32, 33, 34, 39, 40, 41.
Clause, 70 ff.; adverbial, 72; adjective, 73.
Clearness, in explanation, 142.
Club, Story-tellers', 27; Civic, 31; Outdoors, 35; Booklovers', 36; Debating, 46; Drama League, 51.
Collective nouns, 75.
Color in word pictures, 155.
Combining sentences, 133.
Comma, simple uses of, 234 ff. See Summary.
Comparative, double, 100; with other, 101.
Complement, predicate, 78, 112.
Complex sentence, 70 ff.
Compound predicates, ways to avoid, 135; sentences, 69; subjects, number of verb used with, 75; objects, 81 ff.
Conjugation. See Summary.
Conjunctions, coördinate, 69, 236 ff.; subordinate, 72.
Contractions, apostrophe used in, 63, 84.
Contrast, device used in description, 141.
Coördinate groups, in phrasing, 150.
Copying Test One, catch words, 3; Test Two, possessives, 6; Test Three, demons, 13; Test Four, sentence division, 16; Test Five, quotation marks, 18.

Debating, 44 ff.; Club, 46.
Declension. See Summary.
Definitions, way to give, 206.
Demons, one hundred spelling, 14.

Details, use of, experiment in, 138 ff., 146.
Dictation test for use of quotation marks, 23.
Dictionary page, 201.
Direct address, nouns in, 108; punctuation of, 239.
Divisions of a subject, 173 ff.
Double, negative, 96; comparative, 100.
Drama League, 51.
Dramatization, 52 ff.

Each, every, etc., 89.
Echo words, 153.
Emphasis and melody, through word order, 131.
Envelopes, way to address, 187.
Exercise for Quick Wits, grammar, 55 ff.
Experiment, in explanation, in five sentences, 142; in adding interest, 145; in paragraph structure, 179; in verse-making, 167 ff.
Experiments in securing interest, 131 ff.; in writing verse, 167 ff.
Explanation, five-sentence experiment in, 142.
Explanatory words, in quotations, 19.

Five-sentence experiment, 142.
Figures of speech, helps in picture making, 157.
Future tense, use of *shall* and *will*, 123.

Game One, for possessives, 12; Two, to eliminate *and*, 29; Three, for significant details, 42; Four, for quotations, 44; Five, for accurate directions, 48; Six, for rapid recitation, 61; Seven, for sentence division, 66; Eight, for pronoun forms, 80; Nine, for case of pronouns after *and*, 82; Ten, for comparison, 102; Eleven, for tense, 114; Twelve, for catch expressions, 115; Thirteen, for review of parts of speech, 129; Fourteen, for enunciation, 200; Fifteen, for alphabetizing, 202; Sixteen, for syllabication, 204; Seventeen, for word analysis, 210; Eighteen, for homonyms, 212; Nineteen, for homonyms, 212; Twenty, for synonyms or antonyms, 215; Twenty-one, for plurals, 218; Twenty-two, for abbreviations, 224; Twenty-three, for agreement in number, 224; Twenty-four, for correct speech, 226.
Group project, 183, 191.
Got, 121.

Health project, 41.
Homonyms, 210 ff.

-Ing words, catches in sentence structure, 64.
Interest, experiments in securing, 131; in letters, 188.
Irregular plurals of nouns, 216 ff.
Irregular verbs, principal parts of, 125 ff.
Is, are, 75, 217, 224.
Its, it's, 5.

Junior News Review, 43.

Laboratory work, 68, 74, 136.
Let, leave, 119.
Letters, projects in writing, 190 ff.
Lie, lay, 117.
Long and short sentences, 137.
Lose, loose, 120.

May, can, 119.
Metaphor, 160.

"Minute Man" project, 181.
Model letters, for form, 185 ff.
Motion verbs, as picture words, 138.

Negative, double, 96.
Newspaper, class, project in, 42.
Ninth-grade entrance test in spelling, 15.
Noun suffixes, 208.
Nouns, collective, number of verb used with, 76; as adverbs, 109; plurals of, 215 ff.

Objects, of verbs, 78, 80; of prepositions, 80; compound, 81.
Order of words, 131 ff.
Other Nations project, 33.
Outdoors Club, project, 35; books of interest to, 35.
Outline, the, 173; in detail, 175; point of view in, 176.

Paragraph structure of talk, experiment to test, 179.
Passive voice, 121.
Past and past perfect tenses, 113.
Personification, 159.
Phrasing, for pictures, in reading, 149; subordinate groups in, 149; similar groups in, 150.
Picture words, 138; showing motion, 138; showing sound, 152; showing color, 155; selections for reading, to show, 166 ff.
Plurals of nouns, 215 ff.
Possessives, 7 ff.; exception to rule for forming, 9; of names, 9; separate and joint, 10; game for, 110.
Predicate nominative, 78, 112.
Prefixes, 207 ff.
Prepositions incorrectly used, 104.
Present and present perfect tenses, 112.
Principal parts of verbs, 114 ff., 125 ff.
Project, Civic Club, 31; Guide Book, 32; Other Nations, 33; Current Events, 34; Outdoors Club, 35; Booklovers' Club, 36; for boys, 41; Health, 41; Class Newspaper, 42; T. C. C., better English, 44; School-city, 49; group, 183, 191; Post office, 188.
Projects, in seeing true, 3 ff.; in speaking and writing, 26 ff.; in letter writing, 184 ff.
Pronouns, personal, 77; after *and* and *or*, 81; demonstrative, 85; interrogative, 86. See Summary.
"Proof-reading," 4.
Punctuation, end, 232; capitals, 233; apostrophe, 234; series, 234 ff.; compound sentence, 236 ff.; appositive, 107, 238; direct address, 108, 238; independent adverbs, 239; separating city from state, 240; in quotations, 17 ff., 240. See Summary.

Quotation, beginning of story, 144.
Quotation marks, 17, 240; copying test in the use of, 18; words of explanation, 19.
Quotes, 17, 240; interrupted, 20; double, 22.

Reading, for pleasure, 147 ff.
Regular and irregular verbs, 114 ff.
Rise, raise, 120.

s-Form of verbs, 62.
Seem, appear, etc., 91.
Selections, for punctuation, 24, 65 ff., 232 ff.; for reading, 166 ff.

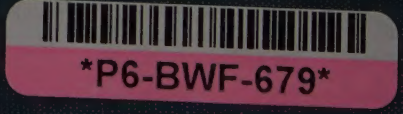
Sentence, sense, 56 ff.; length, 137; and participial phrase, 64; and independent clause, 69; and dependent clause, 70; simple and compound, 69; complex, 70.
Series, in reading, 151; in punctuation, 234.
Shall and *will*, 123.
Simile, 157.
Sit, set, 20.
Socialized recitation. See *Projects*.
Spelling, rules, 218 ff.; list of words for, 226 ff.
Story, to show character, 37, 182.
Story-tellers' Club, books for the, 27 ff.
Subject, and predicate, 58 ff.; in interrogative sentences, 63; in adjective clauses, 73; division of a, 173 ff.
Subjects, compound, 75.
Suffixes, 208.
Suspense, in sentences, through indirect order, 132.
Syllables, 199.
Syllabication, 203 ff.; helps in, 204.
Synonyms, 213.

T.C.C., better English project, 44.
Teach, learn, 120.
Telephone conversation, reproduction of, for use of quotation marks, 23.
Tense, 112 ff.
Thanksgiving in other lands, project, 48.
There, their, they're, 5.
Too, two, 5.
Troublesome verbs, 117 ff.
Two-line heading, in letters, 185; three-line, 186.

Variety, in word order, 131; in sentence length, 137.
Verb suffixes, 209.
Verbs, kinds of, 111; principal parts of, 114 ff.; tenses of, 112 ff.; game for, 114; troublesome, 117 ff.; number and person in, 124.
Verse-making, experiments in, 167 ff.
Vocations, study of, 39.
Voice, of verbs, 121.
Vowel sounds, 195 ff.

Was, were, 76.
Who, whom, 86.
Whose, who's, 5.
Word games, 224 ff.
Word order, 131 ff.
Words and their ways, 195.

Your, you're, 5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